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# THE NEW YORK

# DRAMATIC MIRROR

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NETTIE BLACK.

## THE GRUMBLER.

"I must have liberty  
Withal, as large a charter as the wind,  
To blow on whom I please."



THOUGHTFUL article on the "Evolution of the Drama" in a paper published in Duluth—a town once called by a distinguished Congressman in an excess of enthusiasm during a debate "the queen city of the unsalted seas"—caught my eye yesterday.

The writer apologized for the currency of the lighter and more boisterous forms of amusement on the theory—not strikingly original—that the average theatregoer is a person with an inherent inability to be jovial and a chronic desire to laugh. But despite the vogue of cheaper and more vulgar amusement, the Duluth paper asserted that "the legitimate has come to stay."

The Duluth paper is right on both propositions.

Unquestionably, there are a multitude of persons who almost insanely desire to laugh. They are not fastidious as to what anti-disposition shall excite their risibles. They respond to knock-down-and-drag-out "comedy," or to any grotesque and unnatural activity on the theory in the general line of what may be called equine festivity.

And there is another multitude that likes to be excited by the abortive uses of things that are daily seen in legitimate employment. It is the same crowd that formerly applauded blank cart-rides in a play on the theory that they carried all.

This multitude will daily pass the engines of industry in useful operation on the street and tumble over each other in their anxiety to pay good money for a view of the same machines ineffectively exploited in a play. Debilitated locomotives that could not make a round house from a contiguous switch, steam drills that could not penetrate a fresh cheese, derricks that could not lift a papier mache safe and pile-drivers that would not effectively pound a nail in purely theatrical use engage their rapt attention and inspire their noisy applause.

Grumbler that I am, I have not the heart to abuse the idiots, for they seem really to enjoy these things.

But there is yet another multitude who go to the theatre when it offers something worth their time. They support and make profitable the best efforts of actors and managers on legitimate and artistic lines. Nothing that is really good appeals to them in vain. The average manager does not cater to them, and consequently he does not know them. To him, in fact, they do not exist. They do not go to see The Pewter Ape, and A Trip to the Dump does not attract them even at excursion rates. They find better entertainment at home. But they never miss a fine theatrical show. This multitude also like to laugh, but there must be some reason for their mirth. Their risibles are not to be titillated with barbed wire, and their love for humor cannot be satisfied with a stuffed club or an abdomen distended with atmosphere.

As to the legitimate having "come to stay," I not only agree with the Duluth paper but go further. It came to stay long before we ever heard of current illegitimaties. And if you could scan all the house bills in Christendom to-night you would be surprised at the popularity of classic and commendable things and astonished at the comparatively few opportunities the cheap, the fantastic, the coarse and the abnormal really have. It is all largely a matter of geography.

I see that Richard Mansfield has again criticized the American public for presuming occasionally to like artistic persons who, either by the stress or the favor of circumstances, as the case may be, continue to reside in Great Britain, although they sometimes favor this country with something worth seeing. Mr. Mansfield, who himself seems to be enjoying some of the good things of life, thanks to his talent, should give his *entra'acte* acerbitude pause. If he will continue to drill his rock without too much of his peculiar by-play—a little of it is entertaining and too much of it is by no means good advertising—he may soon be able to carry coals to Newcastle, despite the fact that his former cargo was declared to be nothing but coke.

Miss Willard, chief of the W. C. T. U., at a recent convention of that body procured the announcement of a plan to the effect that amusements in this country should be supervised by a Cabinet Minister, assisted by a committee of women. If this project had the remotest shadow of chance of interesting this or any subsequent Congress to the point of bill-passing, I should view it with alarm mixed with a resolve to abandon the theatre. The proposers of legislative schemes of all sorts are generally honored by positions in relation to their administration. There is no limit either to the ambition or the vanity of women even of Miss Willard's type; and I prefer the present phases of skirt-dancing and current living pictures to any competition therewith by reformers, although I am not an enthusiast for any stage spectacle of either sort.

An oriental tale, illustrating the acumen of an Eastern dispenser of justice, tells of his decree that a man whose father had been killed by a man who had fallen from a roof should himself go upon a roof and fall upon the person who had killed his sire. That ancient methods of judgment have not fallen into desuetude was shown in a very new town—Spokane, Wash.—the other day, where a man collected \$800 from a theatre because an acrobat had fallen upon him to his injury during a performance. The assertion that the world moves may be called purely astronomical in the light of such an event.

The realistic drama has reached a dynamic point that compels thought. In Bryan, Tex., one night recently, while a melodrama of current type was being illustrated, the calcium-light apparatus exploded.

"As there had been a great deal of shooting during the play," says the local paper, "the audience thought the accident part of the show." The explosion wounded a spectator and maimed a manager.

Neither the spectator nor the manager has my sympathy. When the former recovers he will probably get as near the explosives of the next melodrama that visits Bryan as he can, and the manager, if necessary, will go on crutches in search of another reverberating piece as soon as the present one loses its particular novelty.

JAQUES.

## MISS IRVING FILLS THE BILL.

Isabel Irving, the pretty woman recently promoted to the post of leading lady at the Lyceum Theatre, is giving a charming performance of *Dorothea in A Woman's Silence*. She will play that part during the rest of its run and she will originate the leading role in Henry Arthur Jones' comedy, *The Case of Rebellious Susan*, when it is produced at the Lyceum.

## VTO A SUCCESSFUL YOUNG PLAYWRIGHT.

Mrs. Pacheco, the author of *To Nemesis*, produced by George Coghlan at the Star Theatre last week, comes from California, where she has long been a leader in fashionable and literary circles. She is the wife of ex-Governor Romualdo Pacheco, a descendant of one of the oldest Spanish families and the most distinguished representative of his race in this country.

He has been respectively Lieutenant-Governor and Governor of California; afterwards for three terms Congressman, and during Harrison's administration United States Minister to Central America.

Mrs. Pacheco's success in playwriting began some years ago with *Betrayed*, and *Loyal Till Death*, produced at the Baldwin Theatre, San Francisco, the latter interpreted by a cast of which several have since become stars—notably James O'Neill, James A. Herne, and Lewis Morrison.

It was not until her merry farce, *Incog.*, was introduced to New York by Manager Lederer, with Charles Dickson in the leading role, that she became known to the theatregoers of the East.

*Incog.* not only jumped at once into favor in this country, where it has been played steadily for four seasons, but it also enjoyed a run of nights at the Trafalgar Square Theatre, London, and it is now touring the English provinces.

In writing *To Nemesis*, Mrs. Pacheco has gone a step higher, and has produced a drama that gives ground for the belief that she will some day write a play, not only of high purpose, but of enduring value.

A woman of broad scholarship and of keen intellectual tastes, she is, first of all, an enthusiastic student of the drama, passing her winters in New York in order that she may be in touch with everything new concerning it.

## A WEIRD RUMOR.

There was a wild rumor on the Rialto one day last week to the effect that John Stetson had become an actor without saying a word to any of his friends, and that he appeared in Hartford, Conn., two weeks ago in a modest and legitimate manner.

A trap was set for this rumor by a *Mirror* man, who finally caught it and subjected it to a thorough examination, which resulted in the startling discovery of a programme, used in Proctor's Opera House, at Hartford, on Tuesday evening, Nov. 27. It was an innocent looking little *6x9* programme, but it was responsible for the story and for the intense excitement that its circulation among the haunts of pros, created.

In bold, unmistakable type this house-bill read:

PROCTOR'S OPERA HOUSE.  
Tuesday Evening, Nov. 27th.  
The distinguished American Artist,  
MISS CARRIE TURNER,  
and her Superb Company, presenting the Dramatic Masterwork,  
THE CRUST OF SOCIETY,  
SUPPORTED BY MR. JOHN STETSON.

Investigation disclosed that the brilliant genius entrusted with preparation of the programme copy had blundered, and instead of the explanatory line "by permission of Mr. John Stetson," had put his foot in it in the manner described.

The programme has been placed prominently in *The Mirror's* museum of theatrical curios.

## THE PROCTOR-SOULIER CONTROVERSY.

The details of the controversy between F. E. Proctor and Henry P. Soulier over the Leland Opera House, Albany, in the management of which they were partners, have been published in *The Mirror*. By a decision of the court some time ago the theatre was taken from the management of Mr. Soulier and placed in the hands of Mr. Proctor as receiver.

On Tuesday of last week the General Term of the Supreme Court rendered a decision, the opinion being written by Justice Mayham, of the Third Department, in which the objections made by Mr. Soulier to the appointment of Mr. Proctor were sustained. The General Term holds that Justice Patterson of New York was wrong in granting the order of appointment. The decision vacates the appointment of Mr. Proctor and resolves the controversy back to the point it had reached before the receivership was ordered.

Both sides will now apply for a receiver, and in the meantime Mr. Soulier, who has resumed management of the theatre by injunction, will continue in that capacity.

## JOKS OF KANSAS MAKE.

As its readers are now and then made aware, quaint letters sometimes find their way into *The Mirror's* mail bag. The following is a recent and unique specimen, which is printed verbatim:

LAWRENCE, Kan.  
Nov. 29, 1884.

Dear sir could you help  
me to get on the stage. I am unexperience in that line but I can imitate a crow, frog, elke, young terky, terky gooller, bull and several other things and joks of my make up. I don't know what you charge for an ad. but if I did I am so short my ears drag on the ground I will send a sample of my joks.

I have seen police that was 3 and 4 ft. high but this is the first town that I've seen that had police if they take off their hat and spit two or three times there would be anything left.

I seen a police in a station rubbing his billey up and down his ribs playing home-sweet home.

I have a good many more like them. If you can do anything for me I will be thankful!

Your truly  
CLINTON D. NORTHWAY.

A gentleman of Mr. Northway's numerous accomplishments ought not to remain long with his light hidden under a bushel in these days of varied theatrical requirements.

## WARD AND VOKES' NEW MANAGER.

E. D. Stair, manager of the Whitney Opera House at Detroit, informs *The Mirror* that he became the sole manager and proprietor of the Ward and Vokes company, and assumed control of it on Nov. 26.

"I shall leave no stone unturned that in my judgment will enhance the box-office value of this popular team," says Mr. Stair. "I am now providing the company with a complete outfit of new scenery. My aim shall be to make it rank as the best of all farce-comedy organizations."

At Cleveland, Toledo, and Detroit, Ward and Vokes are reported to have played to standing-room.

## HOWARD PAUL'S DINNER.

A jolly dinner was given by Howard Paul at the Holland House last Thursday evening to a number of friends, including Major Moses P. Handy, Harrison Grey Fiske, Nelson Wheatcroft, Daniel Goldschmid, and Mr. Gebbie, the Philadelphia art publisher. The menu was a triumphant test of the cuisine and wine cellars of Mr. Baumann's establishment, and the convives sat until a late hour at table. They were joined during the evening by Monsignor Ducey, who contributed his share to the abundance of post-prandial wit.

## THE MIRROR GIRL.



TO dress well the parts we play, and with a proper degree of luxury when the situation demands it, is among our most important professional duties; but the modern exploiting of unnecessary gorgeous costumes is vicious and ignoble, and has had as much to do with vulgarizing the taste of the public and keeping our stage down to a generally low plane of puerility as had the recently deceased farce-comedy.

When the author has devised for his heroine a situation that is of significant and, perhaps, of supreme importance artistically and intellectually, and when the lady advances to meet it clad with magnificence so striking as to cause every woman in the house to lose sight of the play in absorbed contemplation of the frock, then I say that the heroine in question does not dress well.

She dresses gorgeously, as we see, but she doesn't dress well.

I'll wager that no one who saw *Duse* ever came away from the theatre remembering the details of one of the costumes she wore.

Yet the Italian woman was always suitably gowned.

Her dresses never for an instant disturbed the current of the play, however, or distracted the attention of the auditor from the intellectual movement of the scene, and so I say that *Duse* dressed well.

We have had too much crowding of gorgeous flounce and fabric during the past twenty years, and this has worked sorely against the dignity of our art.

It has, for one thing, opened the rank and file of the stage to a countless number of flippant incompetents fit only to serve as a modiste's lay figures.

And it has not proved an intellectual force to improve the taste of the public.

The average matinee girl is hopeless enough at best, and we haven't improved her by teaching her to criticise acting from the fine-frock standpoint.

Then there's too much vapid cackle and persistent advertising of the actress' clothes in the newspapers.

Why are so hardened to this particular form of vulgarity, educated to it as we are by many of our most distinguished stage women, that we do not stop to think how degrading it is to the dignity of an artistic profession.

Directly one of us gets a new part into our hands our thoughts fly to our frocks.

That is the first inspiration.

The dress question is assuredly of much importance, but perhaps the stage to-day would be a nobler and more satisfying institution all around if the first supreme impetus to work on a new rôle were born of thoughtful conception in the way of characterization.

JO.

## ANOTHER THIEF.

The list of play thieves who dispose of copies of well-known dramas for a song is increased by one J. A. Massie, who has opened a "Manuscript Agency" at Oakland, Cal. This fellow has sent out circulars to theatres and managers inclosing his "catalogue."

Massie has a manuscript for \$5, with parts for \$8, for "one dollar with order and the balance, C. O. D. by express after examination of the manuscript."

His list of stolen plays includes *Lost in New York*, *The Shaughraun*, *The Passing Regiment*, *Only a Woman's Heart*, *Caprice*, *The Two Orphans*, *Uncle Josh*, *Young Mrs. Winthrop*, *The Lights of London*, *The Colleen Bawn*, *Led Astray*, *Kerry, Shenandoah*, *Aristocracy*, *The Danites*, *Hazel Kirke*, *Heed by the Enemy*, *Forgiven*, *Hearts of Oak*, *The Danicheffs*, *The Silver King*, *London Assurance*, *The Private Secretary*, *Rosedale*, *Alabama Ranch*, *A Black Sheep*, *M'liss*, *The Galley Slave*, *May Blossom*, *The Henrietta*, *Siberia*, *A Night Off*, *The Fast Mail*, *Charley's Aunt*, and scores of others more or less known.

WALTER PERKINS, who has joined the touring *Crown King* company, was called to go on in that play at short notice owing to the absence of Dan Collyer, recently. Mr. Perkins essayed a long part and a medley with Miss Summerville, and acquitted himself with great credit.

WILL M. CRISSEY the Cy Prince of Denman Thompson's *The Old Homestead*, is visiting his old home in Concord, N. H. Mr. and Mrs. Crissey have signed a new contract with Mr. Thompson for an engagement of seventy-seven weeks. At the close of the New York run, Mrs. Crissey will assume the role of *Ricketty Ann*, at present being played by Annie Thompson.

THE FIFTEEN STREET THEATRE, Omaha, was destroyed by fire last Tuesday morning. Katie Emmett, who is playing a number of one-night stands near Omaha, had forwarded a part of her scenery to the theatre and Frank Sanger's *Bunch of Keys* company was playing an engagement in the house. The scenery of both companies was destroyed.

JOHN GLENDINNING opened as Steve Carson in *The Power of the Press* at Louisville, Ky., last week. The new management of *The Coast Guard* made Mr. Glendinning a handsome offer to remain with that attraction, but he had already decided to join Mr. Piton's forces. The Louisville papers speak in terms of unqualified praise of Mr. Glendinning's work in this part.

Fire damaged the contents of the residence of Reginald De Koven, on Irving Place, to the extent of \$1,500 last week Monday morning.

JOHN CONSTANTINE, of Seattle, Wash., will open a new theatre at Spokane on Jan. 1.

LOUISE ARNOT has rejoined the *Coon Hollow* company. Gus Mortimer is now playing the comedy part in this piece.

THE WOMEN who have for years had charge of the annual Santa Claus festival for stage children at Tony Pastor's Theatre met last week to arrange preliminaries. "Aunt Louisa" Eldridge presided. The usual exercises on the stage at Pastor's, a banquet in the Tammany Hall supper room, with a Christmas tree on Sunday evening, Dec. 30.

WHEN STARRING THROUGH MICHIGAN three years ago Edwin F. Mayo ran up a bill of \$30 in Grand Rapids for storage. He gave a draft for the amount on Ben Leavitt, but it was not honored. During the week of Dec. 1 last, Mr. Mayo was in Grand Rapids with *The Still Alarm* company. The transfer company heard of it and took legal proceedings to secure the money. Mr. Mayo settled the bill, with the costs.

H. A. SKINNER, manager of the *Skinner Opera House*, Little Falls, N. Y., telegraphed to *The Mirror* last Thursday: "Last night Fanny Rice played to one of the largest, most fashionable and best pleased audiences ever in my Opera House here. Her new play is considered by all to be the best thing she has ever done."

At the invitation of Manager Leath the football teams of the Universities of Virginia and North Carolina occupied the boxes at the Academy of Music in Richmond the other evening. Amy Lee writes that the numerous greetings and war cries of the football contingent somewhat interfered with the serious portion of *Pawn Ticket 20*, but that they were wonderfully well behaved in contrast to the hand of Columbia College students who interrupted a performance at Harrigan's Theatre during her engagement there about four years ago. Good-natured latitude was shown to the victors in the football fray by the management, and the sundry demonstrations of delight with which they greeted timely topical remarks of the actors put everybody in good humor.

## GOSSIP OF THE TOWN.

Delancey Barclay has retired from *The Brooklyn Handicap* company.

M. B. Curtis will close his season on Dec. 15, and will reorganize under the

## PARIS FASHIONS.

Grace Henderson Chats of them Entertainingly—A Few Words of Theatres.

PARIS, Nov. 23, 1894.

HERE are two things which have impressed themselves upon me this last month. The first is, that I can still be extremely fashionableness! Why, every one had one—but mine was the worst—I must insist, it was the worst. But also, please, in this I do not care to be one of the blessed.

The second is, that dear Madame Fashion has about settled her plumage for an expensive Winter. She is such a restless old lady, though, that you can never quite trust her. Something was said to me the other day. If I could only put it in the lovely accent with which it was

said, but alas! I am not a dialect "comedian." "Oh, yes, the *Monde* only return at the end of November—quite the end of the month. The toilettes one sees now? Ah, they are for the provincial and colonial ladies."

"Oh!" said I, as a very large light broke upon me. So I have just finished (cold and all) going round to Félix, Donet, Ernest Motet, and Paquin—the man of the moment.

Paquin is the very "tallest" of them all! So much so, indeed, that I wondered they even descended to look at me. Donet is the popular man. I must say I like him best, too. Madame



A DOUTRE EVENING COSTUME.

Modjeska had twelve gowns done by him the other day. My! think of it, twelve! I know she was tired, more tired than she admitted.

But to Donet. Soft woolen crépons, large "griggle" waves are the proper thing in crêpe, and a material which closely resembles hop-sack. In silk faille Française and lustrous shiny gros-grain, for black, always the gros-grain for black silk. Turquoise blue, dark magenta, blue and black run to satin. Green velvet is much used, too, running from quite light to dark in soft art shades. The material *haute mode* for evening gowns is a kind of bengaline in every color you can think. It destroys all your ideas of bengaline, though. The first appearance of it is like poplin or some new woolen stuff, but as you look closer it dawns upon you that it is silk, and "moiré," too—not a small close water mark, but the wide and lovely *moiré antique*. It is most effective. It is not used in combination at all.

The trimmings are, as usual, guipure lace, beads, fur, in fact anything which can be used. Little button sequins you know, are quite, quite new again.

Skirts remain narrow at the top, but are as wide as seven yards at the bottom. Fact; for the pretty girl at Paquin's measured me—six metres and a half, and that's mighty little under the seven. They flap and sway, and go down here and up there, and a muddy crossing makes you stop and think—that is if you hate getting muddy as do I.

Let me tell you a little about skirts and waists, for you know there is no end to the waists—they are indeed legion—a bewildering and beautiful legion. To one black satin skirt three waists, the one that belongs, a bright fancy one, and a velvet one, very much trimmed.

I saw a waist at Félix's which was just perfect. Dark green velvet body, crossing over from left to right, quite full. At the neck an embroidered white silk collar. Little holes cut out and button holed, showing rose pink satin under. This white showed two inches down the front. Full elbow sleeves of flowered black silk, the flower exactly matching the velvet in the green parts; but remember the flower was of half a dozen colors. The sleeves were a metre and a quarter around. The young woman said no sleeves were made less than a metre—39 inches.

In ball wraps, fulness again is a feature and garniture galore is seen, mostly at the top. One I saw was of rose pink velvet, lined with satin of the same color. At the neck was a standing collar of green velvet, edged with a narrow sable band. On each shoulder was a full plaited piece of pink silk about twenty inches deep, "in the place where the sleeve ought to be," and which it represented, although there was no place for the arm to come through. This pink silk was edged at the bottom with a three-inch piece of guipure lace, on either side of which was a narrow band of sable, matching the collar. The wrap was very long.

The way to do my hair always bothers me—and you? You can't make it rough enough, and you must put it over your ears. Some wear it so

you cannot see their ears at all. Waved, curled, crimped, all ways at once. Everyone seems to follow the exact mode here. Indeed, the dressing of the head is about half a Frenchwoman's stock in beauty. So you can easily understand why she is so particular.

Look. Here are two heads which are quite correct. It's rather funny to see a woman in her bicycle dress and a round sailor hat with hair down after this manner, but they do it. This bicycle lady who leads me, is just what you see on all sides of you! How they pose! Up she comes in fine style, jumps lightly off her wheel and stands in an attitude of elaborate carelessness for the passing throng to admire. Oh, these theatrical Parisiennes! Then she starts her wheel, gets on—if she has luck—and rolls away.

Perhaps she is fortunate not to hear the re-



A PAQUIN.

marks which follow her. They are not always polite and they are quite unprintable.

Another thing the bicycle girl does, is to walk about the streets and climb up the stairs of the omnibuses—for they always ride on top. Now, I rather enjoy them, only I do wish that women who take to the wheel would wait until they develop a decent looking leg. It seems here they are mostly thin—so thin! with big feet. It worries my idea of the fitness of things artistic. In fact they do not look the part, and, too, when they might so easily—well, I'll not say, but you know.

There seems to be very little stirring in the theatrical way. Gismonda has made an impression, scenery-wise, but it is hardly a hit otherwise. The papers are, as usual, divided in their opinion. As soon as I can see it I shall let you know all about it and its dresses.

There is a report to-day that Coquelin *piré* is to join Bernhardt at the Renaissance in January, she to play some of her principal roles, and he to do the same. It does not say how long this is to go on, however.

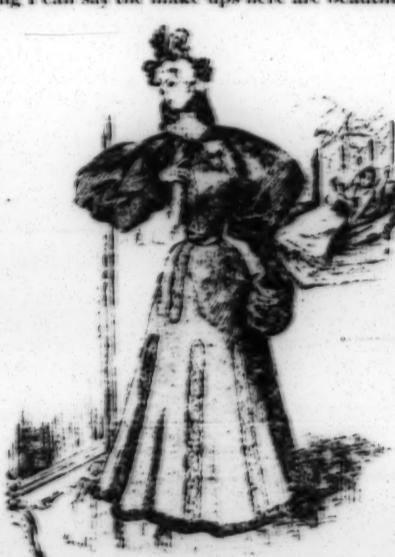
Calvè, it seems, was only playing her old dodge at illness. She sings just the same, all the while exclaiming, "I am ill, too ill to sing."

Article 214 has been taken off in the height of a great success, and advance money refunded (think of it!), a previous contract with Judie compelling the manager to give her the theatre on such a date.

Otello at the Grand Opéra is a great big go. Maurel as Iago has set everyone to talking, and so you have to book seats weeks ahead. Pension de Famille at the Gymnase is another success; again no seats to be had for weeks. I hear, though, that it is very funny and very *risqué*. Beautiful gowns, and the rest is untranslatable.

I see that Réjane is going over to America. You will fall in love with her surely, let alone the study that Sans Gène will be for you.

I have been looking up "make-ups"—most amusing and instructive. "I could a tale unfold"—but wait; maybe, some day I will. One thing I can say the make-ups here are beautifully



AN ENGLISH MORIÉ GOWN.

made and of a fine quality and *prise*. Merry Xmas to each and everyone, not forgetting to give you first place, dear MIRROR.

GRACE HENDERSON.

## WHY SHE CHANGES HER NAME.

Weevee Vivian has decided to be known hereafter as Vivian Bernard. The reason for this change is singular but none the less powerful.

For some time past Miss Vivian has been annoyed at having to enter into long explanations with tradesmen and others who were unable to reconcile her name with the fact that she lived with Adolph Bernard, her husband of ten years standing, and her first and only matrimonial venture.

Mrs. Bernard was a member of X. C. Goodwin's company for three years and with The Still Alarm company for two years. Previously to that she was one of the Vivian Sisters, well-known to the patrons of Tony Pastor's company. She is now engaged at Harrigan's Theatre to play Melancholy Mary in *Notoriety*.

## SHE FELL ON A KNIFE.

Frankie Bell, of Ranch King 10 company, was accidentally injured during a performance of that piece in Pawtucket, R. I., last week, by a knife she carried in a belt turning while she was knitting in the scene and penetrating her side almost to the lung. Miss Bell bravely waited for the fall of the curtain before telling any one of her accident.

## LETTERS TO THE EDITOR.

## IN ANSWER TO EDITH H.

CHICAGO, Ill., Nov. 20, 1894.

To the Editor of *The Dramatic Mirror*:

SIR.—Your correspondent, Edith H., is evidently a lady of very generous feelings, if one is to judge her by the letter under her signature in this week's *Mirror*. She takes it for granted that Edward Henley can play Othello, Lear, Shylock, and Macbeth simply because he thinks he can. Mr. Henley is, without question, a very capable melodramatic actor, but until he attempts the parts mentioned how can Edith or anybody else say that he can play them?

Now, there is a vast difference between melodramatic acting and tragic acting. The melodramatic actor simply works out extravagant situations; the tragic actor interprets the highest forms of character. Quite a chasm between playing a bumbcombe part full of claptrap and windy climaxes, and playing Macbeth or Hamlet. Almost any experienced actor can go on for either of these two characters, but to bring to the surface the ineffectiveness of will, their metaphysical peculiarities, their wealth of philosophy, etc., is quite a different thing. Without great physical and vocal power, as well as genius, it is impossible for any actor to play Coriolanus and Othello, and until I see Edith H.'s idol attempt them I'll have to withhold my judgment.

The great trouble with most people to-day is that they are too prone to gush. When some farce without wit, rhyme or reason is produced, we are told that the audience went into ecstasies over its mirth-provoking qualities; and if the limber-limbed quadrupeds that appear in it are called out a couple of times by the ushers we are told that they have added another chapter to their already overstocked flora.

The present style of comedies are so constructed that it is hard to tell much about the qualities of the comedians appearing in them. Did Edith ever hear of such a thing as "fat," I wonder? I have seen men who couldn't deliver a letter among artists fairly confuse the house because their lines were "fat," their situations fatter; and as the characters they were depicting never had, nor never could have had, an existence were at liberty to jump and roll to their stomach's content, until I thought some of Nature's journeymen had made them, and made them badly, they imitated humanity so abominably.

So Edith thinks Richard Mansfield is a genius! Well, well, I wonder what kind of a genius she thinks him? Surely not a dramatic genius. His Beau Brummel is a fair performance. His Chevalier is a good piece of character work; and his Shylock and Richard are wanting in the most essential quality for success in tragedy—

Here is the key to success in tragedy, and, in fact, the higher walks of all art. Soul, soul, and again soul! How we feel it in the work of those who possess it, though they poets, painters or actors; and how no amount of effort will supply its absence. It is the god-like in us, and though we may juggle sentences with talent to aid us, we can only write poetry through its possession, just as we can play melodrama, farce-comedy and society play if we are merely mediocre; whereas, when we essay tragedy and genuine comedy we fail without that spark which 'born in heaven comes to earth to flame into genius. Yours sincerely,

SUPERFLUOUS LADS.

## PUBLIC AND PRESS RESPONSIBLE.

SACRAUSE, N. Y., Nov. 20, 1894.

To the Editor of *The Dramatic Mirror*:

SIR.—In a recent issue of *THE MIRROR* you make a statement to the effect that in Omaha a knock-about-catch-as-catch-can farce-comedy was playing to standing-room at one playhouse, while Rose Coghlan and her admirable company were playing to empty benches at another, and you censure the people of that city for trying to find recreation according to their taste. In regard to the above, permit me to write a few words:

The fancy of the day, I am sorry to confess, runs in a much lower direction, and seeks for much inferior sources of gratification, so that eminence nowadays does not imply greatness. For it is not the grand, the lofty, the noble, the preeminent that pleases, but the flashy, the slight, the trivial, the transient which delights. It is in vain to cry out on the decline of the atrical talent. It is the public taste that make actors, and elevates or depresses them, as it is itself high or low. Authors write plays, dramas, farces such as will please; the actors fulfil their tasks and perform all that is required of them by the author, and what the public requires. Petty pieces make petty actors. A great theme demands a great poet; a rhymer is sufficient for a panty subject. No great artist was ever made by painting dwarfs and caricatures, though he may occasionally have indulged in such triflings; nor were Garrick, Kemble, and others the great masters of the dramatic art, formed by cramping their powers to the dimensions of the local dramas, occasional pieces, or the sweepings of the French theatre, and these are the staple commodity of the modern stage, furnished in compliance with the requirements of the taste of the day.

I am willing to confess that, in my experience of the stage, I never recollect a period since I first attended the theatre, when the legitimate drama, as it is called, in its highest form—the tragedies of Shakespeare, the comedies of Sheridan and his successors, or the plays of Knowles and his contemporaries—were sufficient, even when exceptionally played, to keep a theatre open with good houses; unless aided by some extraordinary combination of talent, or some extravagant outlay for spectacle and scenery, which rendered it unprofitable, if not ruinous to the manager.

At this moment, I do not believe that there is any living tragedian who could, on his own attraction, half fill any first-class theatre, even if supported by an unimpeachable company. It is a fact that more money is nowadays spent in amusements, rightly, than was ever known in what are called the palmy days of the drama; and it is also a fact that the pieces that find most favor are those of the lightest and dimmest texture. A lower and less cultivated audience has succeeded to the critical and discriminating public, whose approval it was once an actor's ambition to merit and obtain; and the style of the stage is lowered accordingly. Actor and auditor act and re-act on each other. Rant has taken the place of passion; extravagance has banished simple nature and truth. That "smoothness and temerity" which Shakespeare inculcated, and which was considered the aim of art—even in the torrent, tempest, and whirlwind of passion—is now regarded as "slow"; and, as the sign, not of a proper self-control, and well-regulated taste, but a want of energy and power; as if violence were not always a mark of self-distrust, and a want of self-command.

Vulgar familiarity passes for easy elegance; strut and swagger for dignity and grace. Buffoonery is more to the general audience than humor; practical jokes than the most sparkling wit; and everything is sacrificed to bring down a round of applause, on the raising of a boisterous laugh.

Can this be the fault of the actor? No; it is the fault of the public.

It is, of course within the province of the drama's patrons to choose the nature and quality of their amusements; but they cannot, with any appearance of consistency, turn round upon the actors and blame them for the decline of the stage, as an elegant, a refined and refined source of pleasure, when that decline is the result of the public's own action, and of a compliance with its standard of taste. The actor is not expected to be above his audience; and, though he may—as, no doubt, he frequently does—despise them, in his heart; yet, if he continue to appear before them, he will assuredly fall to the level of their taste and desires, however repugnant they may be to his own.

We have no more right to expect the stage to be either a pulpit or a school of morals than we are entitled to demand of it theological discourses or lessons in political science. The stage is simply a picture of human life in action, in which man may see himself "as in a glass"; both "his better and his worse part" fairly exhibited; and, if the exhibition be a true one, it is the fault of the looker-on himself if he be not moved from self-contemplation to self-correction and improvement.

The moral must be left to be inferred by the conscience of the audience.

If the stage furnishes an intellectual relaxation for the mental drudges of thought, a relief to the cares and business of the day, it fulfills its purpose, and deserves well of the commonwealth, as long as it avoids coarseness, vulgarity, and buffoonery. When it degenerates into these, when it no longer aims, by the elevation of the pictures it presents, then it ceases to be worthy the pursuit of a self-respecting man or of the support of a refined and self-respecting community.

It is, in fact, with the public and press that the correction and regulation of the theatre must be. Who are the natural censors of the stage—if not the public who patronize, and the press whose duty it is to antedict upon it?

"The Theatre," says Sneed, the *Critic*, "in proper hands, might certainly be made a school of morality;

but now, I am sorry to say, people seem to go there principally for their entertainment."

This ironical sentence of the critical Sneed contains the whole gist of the matter. People go to the theatre to be amused; to be entertained; and all that behoves the moralist or the legislator to see is, that the entertainment shall be wholesome—that the popular mind, especially the youthful portion of it, be not corrupted by its amusements, nor drink from a treacherous, Circean cup, poison instead of refreshment.

Let the press do its duty. The power is in their hands to sustain or to condemn. The amusements of the people take their tone from the people themselves; and the theatre is, of all institutions, for the people the one most subject to, most under the control of, public opinion.

That is the kernel of the whole matter.

HOWARD ELMORE.

## PICCOLO HEARD AGAIN.

NEW YORK, Dec. 1, 1894.

To the Editor of *The Dramatic Mirror*:

SIR.—Will you permit me to blow a little melancholy, wistful, wistful air, in reply to Edith H. in *THE MIRROR* of Dec. 1.

The question at issue was, if I remember, solely in regard to American actors, and, more especially, those of the younger school.

I am heartily glad to admit that we have many men and women of talent among the younger people of the stage.

But, I am assured still, none of the first order, and, beyond doubt, not one of genius.

Genius has been defined as "the capacity for taking infinite pains."

Bulwer says, even more briefly: "Genius is patience."

These are but half the the quality of genius—still granting them to be the whole, where, now, is the actor or actress who has a "capacity for taking infinite pains," or who has "patience"?

These two are qualities markedly absent in our younger men and women of the stage.

Oh, no! One makes a hit nowadays, has a play written to display one's idiosyncrasies to the best advantage, and instantly twinkles as a star.

That is not acting; it is personal display.

Among the older players there are many of admirable talent, for whom I have a profound respect. But each and every one of these is a development of the days of stock companies, when acting was an art and not a business merely.

No sculptor, no painter, shows his work in public until his student days are done; until he has completely mastered the technique of his art. It is through that technique that he speaks.

He should be hooted down the wind if he ventured to exhibit work which showed his ignorance of drawing, of anatomy, of perspective, of light and shade, of color, of "composition."

## IN OTHER CITIES.

## LOUISVILLE.

The Power of the Press, at the Temple, drew the usual overflowing houses 3-8.

The 1892 co. comes to Macauley's 6 for three nights, and the advance sale indicates that the business will be good. Joseph Jefferson appears in two performances 10-11.

At the Grand John Kernal in McFadden's Elopement 3-8. The piece is a rollicking one, serving admirably for the introduction of Kernal's peculiar humor. On the Bowery 10-15.

At the Avenue Murray and Mack in Finnigan's Ball pleased large audiences. The specialties are all good; the acrobatic antics of the stars seem to please.

The Buskingham is offering the usual good vaudeville entertainment. The engagement of the present attraction, The Watson Sisters co., will conclude with the performance 9, when Bob Fitzsimmons and his co. will open for a week.

The Yale Glee Club will give a concert at the Auditorium Jan. 2.

The Musical Club concert, with Marie Louise Bailey as soloist, is announced for 6 at Library Hall.

Edward O. Risley, of this city, sued Al. Spink, of The Derby Winner when the latter was here. He alleges a broken contract, through which he was kept out of employment, and claims \$40 per week for four weeks.

The local lodge of Elks held its annual memorial services at a local church on 2. Appropriate ceremonies in memory of the departed members of the order marked the occasion.

George W. Barnum, of the Incog. co., is visiting his wife, Tillie Barnum, who is a member of The Power of the Press co. His attraction is lying off in Chicago for the current week.

Lillie Harris, the young musical prodigy, for whom a benefit was given at which a considerable sum was realized, has been placed in charge of a capable professor at the Cincinnati College of Music. She will perfect herself in that study with the end in view of adopting an operatic career.

Charles Osgood, formerly connected with the Binion and Harris' Theatre, will be here in advance of 1892. His old friends will be glad to see him.

Engene Field will read at Library Hall on 10.

Madame Agnes Chancot, of the Williams co., billed as a world-renowned hypnotist, left a number of mourners in this city upon her departure. It seems that she failed to fulfill her contract for payment of certain of the subjects, who in her public performances illustrated her "marvellous skill." The services of a consolable were sought to enforce payment, but the lady had left the city before anything could be done.

CHARLES D. CLARKE.

## DETROIT.

Mr. and Mrs. Kendall played to immense audiences at the Detroit Opera House the first three nights of this week, 2-4. Monday and Tuesday evenings they played.

The Second Mrs. Tanqueray, and made their final appearance Wednesday evening in The Ironmaster. In regard to Mr. Pinero's new play, The Second Mrs. Tanqueray, it is really lamentable to the many admirers of the Kendals, who associate their names with some of the most delightful roles, to see their portrayal in this play of characters entirely unsuitable to them.

There is really no sense or reason in putting on the stage a play of this stamp. It is meant to be wicked it is dull so, lacking the sparkle of the French plays of the same character, and it is meant to point a moral it is too obscure to teach a lesson.

The English writer stepped outside his domain when he wrote the play, and Mrs. Kendall is certainly out of her element in the character of Paula.

Following the Kendals at the Detroit Opera House comes Joseph Jefferson in Rip Van Winkle, of course, although Cricket on the Hearth was announced last week, much to the delight of many Detroiters who enjoy Mr. Jefferson's Caleb Plummer, and have grown, well, just a little tired of the immortal Rip, but despite the disappointment, the latter gentleman will draw his usual large audience, for every seat was sold in advance. The Private Secretary 7, 8.

The Great Brooklyn Handicap ran all the week at the Lyceum. Much interest was taken in its first representation here, on account of the author, Alice C. Ives, being a Detroit girl. So much has been said about the play during its production in other cities, and its merits have been so universally acknowledged by the critics that comment here seems unnecessary. Suffice to say that the engagement is proving a brilliant one, and that the play well deserves the success it is meeting with.

On the opening night the actors were repeatedly called before the curtain, and at the end of the fourth act the proprietor of the enterprise, Aubrey Mittenhal, who is also principal actor in the play, was obliged to make a speech to quell the applause. Cleverland's Minstrels 11, 12.

A melodrama called Darkest Russia opened at Whitley's Opera House 2 for a week's engagement. It is one of the intensely theatrical pieces, but the author, H. Grattan Donnelly, has done some clever work in it, and it is the class of plays that appeal to a large contingent of theatregoers. The settings are artistic, the costumes attractive, and the co. capable. Hoss and Hoss 10-15.

John L. Sullivan drew large audiences at Campbell's Theatre in A True American 3-8. Killarney and the Rhine 10-15.

KIMBALL.

## BALTIMORE.

At Albaugh's Lyceum Theatre William H. Crane appeared in his new, uproariously funny farce, The Pacific Mail 3-8. The play was a great success, and Mr. Crane as Sylvanus Urban was as amusing as he usually is. The co. is first-class in all respects and includes Piffliott Page, Annie O'Neill, Lizzie Hudson Collier, Orrin Johnson, Boyd Putnam, H. A. Weaver, Sr., Olga Nethercole 15.

Hagenbeck's Trained Animal show opened at Harris' Academy of Music 3, and drew well during the week. My Aunt Bridget 10-15.

The Girl I Left Behind Me proved a drawing attraction at Ford's Grand Opera House, as well it might, for it was beautifully staged and admirably cast. Blanche Walsh again showed her capability as an actress, and was well received. The cast includes Byron Douglas, McLean Aruckle, Myron Calice, Jessie Busby, Lottie Alter, Violet Rand, Charles E. Lothian, Thomas Aberle, Wilson Enos, and others. De Wolf Hopper 10-15.

At the Holliday Street Theatre William Haworth's melodrama, A Flag of Truce, was presented by a fairly good co. The play was well staged and pleased the patrons of the Holliday, if the box-office receipts are an indication. In the co. are Horace Mitchell, Frank Roberts, W. B. Wilkins, Percy Bowles, Arthur Giles, George Harold, Lester Gurney, Jr., Florence Collier, Letta Lillian Larkin, and Helen Gurney. Two Johns 10-15.

Irwin Brothers' Big Vaudeville co. opened 3 at the Howard Auditorium, and gave a varied and pleasing performance. Peter Maher's Specialty co. 10-15.

At Kerman's Monumental Theatre The Night Owls opened to big business and gave a good performance. Sam T. Jack's Creole co. 10-15.

William H. Crane, at the Lyceum, played to two hundred dollars more on the opening night than he has ever had on any former first night in Baltimore, and business continued first-class throughout his engagement.

The Boston Symphony Concert at the New Music Hall 3 was a great success. HAROLD RUTTLEDGE.

## OMAHA.

At Boyd's Theatre Robert Gaylor presented his revised edition of Sport. McAllister Nov. 20, 21 to fair audiences. Nat Goodwin in In Mizoura, A Gilded Fool, David Garrick, and Lend Me Five Shillings had a very successful engagement 20-21. The first two plays were remarkably well presented and show the rapid advancement that Mr. Goodwin is making. The support in the main is excellent. Dowling and Girard in The Rainmakers 2-3 are doing well. The specialties are good and the fun so rapid that one has no time to seriously criticize the many impossible situations, even if one were so disposed.

At the Fifteenth Street Theatre the attendance at A Summer Blizzard kept up remarkably well to the close of the engagement 1, and was followed by A Bunch of Keys 2. This play was booked for four nights, but fire canceled the engagement this morning (Dec. 4) without the formality of a legal notice, and now the Fifteenth Street Theatre is a thing of the past, both the theatre proper and the Exposition Hall adjoining being totally destroyed. The fire originated in a cigar store in Exposition Hall. Manager Burgess is in hard luck, as this is the third time within the last few years that he

has been burned out. Gracie Emmett co. was booked for the Fifteenth Street Theatre week of 9, and had moved a portion of their scenery into the theatre, which was destroyed. A Bunch of Keys co. lost all of their wardrobes and properties, and many of the members lost valuable personal effects. Ezra Kendall was to have played here the latter half of this week. With his customary energy and his unexampled experience, Mr. Burgess has closed a temporary lease of the old Douglas Street Theatre while the fire companies are still playing on the ruins, and now Ezra Kendall will open at the Douglas Street Theatre 4 instead of at the Fifteenth Street Theatre.

J. R. RINGWAL.

## ATLANTA.

William Haworth's naval drama, The Ensign, drew a good sized audience Nov. 26, 29, with matinee. The play to a great degree, proved to be unparalleled in its excellence, and the surroundings were above the average. James M. Brophy heads the co., which is well balanced.

Harriette Weems in The Lady of Lyons at matinee, and a double bill of Cricket on the Hearth and Katherine and Petruchio 1 to fair business. John Bond was the leading man, and he proved to be excellent. The co. was also capable. Boyd's Minstrels followed 3 to a small audience. Unsatisfactory performance.

The Coleman-Burton comb, at the Edgewood Avenue Theatre in Si Perkins at popular prices drew large audiences Nov. 21. Next week, The Midway Palace.

Paul Miller at the Marietta Street Theatre 2-3 drew a medium-sized audience. His subject was the "Old Virginia Darky," and he did not fail to entertain with his quaint and amusing humor.

The Atkinson Comedy co. in Pick's Bad Boy are understood to appear at the Marietta Street Theatre 7, 8.

The Nose Jollies at the Edgewood Avenue Theatre 3-5 drew well-filled houses at graded prices. The entire co. proved to be clever, musically, and every one seemed pleased.

Manager Herbert Mathews has received the handsome interior design, together with the working plans, of Henry Greenwall's New Lyceum Theatre. The interior decoration is from the brush of Frank Cox, of New Orleans. The picture shows an unusually charming playhouse, and the arrangement and finish are such as to attract the eye. Its exhibition has attracted widespread attention and before many months Atlanta will have added to her list of theatres another palace for her plays and players.

ALF. FOWLER.

## MINNEAPOLIS.

At the Grand Opera House A Trip to Chinatown 3 to a good-sized audience. The clever specialties of Harry Gilpin, Harry Connor, Julius Whitmark, Geraldine McCann, Margaret McDonald and Sadie Kirby were very cordially received. The Strangers of Paris 2-5, and Jesse James 6-8 to fair business.

At the Bijou Opera House in Old Kentucky opened a week's engagement 2 to the capacity of the house. This attraction never fails to draw well locally. The co. was of average ability, special mention being due to Lulu Talber, Florence Robinson, Walter Edwards, and Frank E. Jamison for creditable work in their respective roles. Conroy and Fox 9-15.

At the People's Theatre the stock co. presented The Strangers of Paris 2-5, and Jesse James 6-8 to fair business.

At the Lyceum Theatre Marie Decca and Mine. Linné appeared in concert 29 before a delighted audience. Both artists received an ovation.

Frank Danz, the popular head of the Danz orchestra, is conducting a series of sacred concerts at Harmonia Hall Sunday afternoons. Music lovers of both cities are giving him substantial support.

Minneapolis Lodge of Elks No. 44, held a memorial service at their handsome new quarters afternoon of 2. Alexander M. Harrison, a prominent member of the bar of this city, delivered the address. Professor Porter and the Elks Quartette furnished appropriate music. A large audience witnessed the ceremonies.

F. C. CAMPBELL.

## SAN ANTONIO.

The past week has been a light one at the Grand Opera House owing to time left open by co. canceling. Lillian Lewis in Cleopatra to a packed house 30; Devil's Auction 1, 2 to large business; Alabama 3, 4; Cold Day 6; Felix Morris 7; Charley's Aunt 8; Robert Downing 10, 11.

Otis Skinner played to good business during his recent engagement here.

Lucie Campbell, with Lillian Lewis under the stage name of Lucy Moore, formerly resided in San Antonio, and part of Miss Lewis' large house was owing to Miss Campbell's popularity here.

Augustus Bruno, Jr., of Devil's Auction co., witnessed his first badger fight in San Antonio. Manager Walker was doing the honors. Manager Vale witnessed it also, but wisely withheld from betting, but he will in future not his money on the badger.

Sam Jones is a counter attraction in San Antonio, and he is appearing at popular prices and drawing packed houses.

A. G. Stone is the business manager of Lillian Lewis this year, and Lawrence Marsden is doing a turn behind the footlights. WILLARD L. SIMPSON.

## JERSEY CITY.

James O'Neill made his first appearance in this city in six years at the Academy of Music 3-8. Business has been good. Mr. O'Neill opened in Monte Cristo, and appeared as Virginius for two performances. His interpretation of Virginius received the highest encomiums from the local press. A Temperance Town 10-15; The Coast Guard 17-22.

Business at the Bon Ton Theatre is very good. The people in the bill included Haines and Pettigill, Griffen and Marks, Roger and Belle Dolan, Carmelli and Lucille, Mehan and Raymond, Charles and May Burgess, Mackin and Edwards, Andy Lewis, James W. Thompson, Kittie Smith, Nat Franklin, Besie Cristel, Joe and Fannie Fields.

The New York Philharmonic Club gave a fine concert at the Tabernacle 4 to a large audience, assisted by the Cecilian Male Quartette and Clara C. Henley.

Sousa's Band appeared at the Tabernacle 5; Frances Guthrie Mayer was the soloist.

The attachés of the Bon Ton Theatre give a half New Year's night. WALTER C. SMITH.

## INDIANAPOLIS.

At English's Opera House The White Crook opened to a top-heavy house 3, with a fair audience on the lower floor. It is a spectacular show with specialties. Spider and Fly co. 6; Joseph Jefferson 8.

At the Park Theatre A Clean Sweep opened to good business 3. Across the Potomac 6-8.

Rice's 1892 opened at the Grand Opera House to a good house 4. It is the New York success, and is underlined for two nights only with usual matinee. Field's Minstrels 8; Julia Marlowe 10-15.

May Howard and a good supporting co. gave an enjoyable entertainment at the Empire Theatre 2-8. In the olio were Mr. Belmont, Jane Daily, Handly and Davis, and others. The music is well selected, and abounds in catchy themes. May Shaw on 10-15. GUSTAV RICKER.

## ST. PAUL.

At the Metropolitan Opera House Stuart Robson and his excellent co. presented The Interloper, Leap Year, She Stoops to Conquer, The Henrietta 3-8; opening in a new and pleasing comedy. The Interloper, to a large audience who thoroughly enjoyed the performance. Mr. Robson and the co. were called before the curtain at the close of the second act.

At Litt's Grand Opera House Conroy and Fox 3-8; opening to S. R. O. J. K. Emmet's Fritz in a Mad House co. 9-15.

William R. Hayden, the genial manager of Stuart Robson co., w. - at one time a resident of St. Paul, and during his visit to our city he had a pleasant reunion with a host of old friends.

The performances of the Tavary Grand Opera co., during the past week at the Metropolitan, were an artistic success, and drew a good week's business. Jacob Litt's In Old Kentucky co. drew a large audience at the Grand during the past week.

GEO. H. COLGRAVE.

## KANSAS CITY.

The Dazzler delighted large audiences at the Grand 2-8. Florie West, Charlie Wayne, Ralston and Mason and others made a very clever list of entertainers. A Railroad Ticket 9-15.

Nat C. Goodwin comes to the Coates 7-8, and Black Crook 10-15.

Lost in New York drew good houses at the Ninth Street 2-8, where it was presented by a fair cast. A Bunch of Keys follows.

A German Soldier was presented at the Gillis 2-8 by

James A. Reilly and a fair company, and drew moderate attendance. The Black Flag 9-15.

The Elks held a Lodge of Sorrows 2.

Henry Gibbs, formerly of Denver, has taken charge of the Gillis for L. M. Crawford. FRANK B. WILCOX.

## DENVER.

As I wired you last week, the present co. at the Lyceum is to be transferred to the new Grand in Salt Lake. Managers Neill and Gillis having a contract with the management of that house for twenty weeks. The co. will move there intact, and present those plays which have been received with the most favor in Denver. To take its place at the Lyceum, the managers are now selecting a new co., and I am informed it will be the equal in every respect of the one about to leave us. Belle Archer, the new member, who made her initial appearance as Esmeralda 2, will go with the co. She made a distinct success as Esmeralda. The arrangement is that the co. will change places at the end of ten weeks. Three Hats 10-15.

Aladdin was such a huge success at the Broadway that it was presented Sunday night 2, to accommodate the crowds. Thanksgiving the receipts were nearly \$2,000. It is without doubt the most gorgeous of anything Mr. Henderson has brought to Denver in the way of scenery, and the heavy sets are moved with a remarkable rapidity. The waits between the acts were so very short that the fact was a matter of comment. The last night, 7, was a testimonial to the Press Association. Next day the co. left for Los Angeles.

At the Curtis Street Theatre Albin's London Empire Entertainers drew good houses, and deserved them. They gave some clever specialties. Chimes of Normandy by local talent 10-15.

Daniel Sully has an able written and interesting play in Neil, Washington, D. C., and in the chief role, that of an inventor, he distinguishes himself in a line of work we are not accustomed to associate him with, though we did have a week of his Millionaire. Reminiscences of Daddy Nolan are now by-gones, and hereafter Mr. Sully will be recognized as an exponent of the drama by our theatregoers. Mr. Sully presents the play with novel electric effects. His engagement at the Tabor week of 3-8 was successful. Tavary Opera co. week of 10-15.

Lillian Daily, of the Lyceum, has returned to New York. She is not in good health.

Henderson's co. is booked at the Broadway for three weeks next season.

Daniel Sully has an able written and interesting play in Neil, Washington, D.



## AT THE THEATRES.

## Harrigan's.—Notoriety.

Play in three acts by Edward Harrigan. Produced Dec. 10.

Barney Dolan	Edward Harrigan
Mealy Moon	John Wild
Lida Bugbear	Joseph Sparks
Frederick Hoffman	Harry A. Fisher
Carlos Cassidy	Charles F. McCarthy
Paddy Malone	George Merritt
Ollie Montague	Harry Wright
Dr. Chas. Atwater	Edward Harrigan, Jr.
Barnum Brock	William West
Gilligan	Dan Burke
Con Conover	Charles Coffey
Linda Linseed	Dave Graham, Jr.
Mary Humphreys	James McCullough
Leander Larkins	John Brennan
Kinks	James Burke
Granny Doyle	John Mayon
Horseshoe Mike	John Flynn
Bat Kelly	Ed. Murphy
Mr. Raynor	Edward Gorman
Ariminta Atwater	Hattie Moore
Frankie Hoffman	Queenie Vassar
Bessie Dolan	Emma Pollock
Melancholy Mary	Vivian Bernard
Lillie Lulu	Ray Briscoe
Mannie Kelly	Lillian Stewart
Cora Connors	Corn Marsh
Lilly Looney	Margery Teal
Ida Simmons	Miss Thomas
Molly Malone	Annie Yeamans

Edward Harrigan opened at his Thirty-fifth Street house last evening for the Winter season with his new play, *Notoriety*.

In the first act we become acquainted with most of the characters. Mr. Harrigan appears as Barney Dolan, the proprietor of Dolan's road house; Annie Yeamans personates Molly Malone, who has grown rich as a dealer in junk, horses, and stock; John Wild looms up with swarthy comicality as Mealy Moon, a trainer of pugilists; Emma Pollock is cast as Bessie Dolan, Barney's vivacious daughter, while Queenie Vassar as Frankie Hoffman characterizes a girl up to date, who wears bloomers and rides a bicycle.

Other metropolitan character types are presented with more or less truth to nature by Edward Harrigan, Jr., as Rainbow Charley; Harry A. Fisher as Frederick Hoffman, a tentonic millionaire; Joseph Sparks as Lida Bugbear, a sportive darky; Charles F. McCarthy as Charles Cassidy, an eccentric Hibernian who collects rents; Harry Wright as Ollie Montague, a London music hall type with a fad for new suits of clothes.

Hattie Moore as Ariminta Atwater, who runs a mission in the Tenderloin district; Ray Briscoe as a comic opera favorite, and Vivian Bernard as Melancholy Mary, presented strongly contrasted feminine types.

There are five scenes in the piece. The first act takes place at Dolan's road house. The first scene of the second act presents a parlor at Hotel Brewster. The second scene of this act shows a street in the Tenderloin district and the third scene takes place at the Burnt Rag where the representatives of Yale and Princeton are engaged in "painting the town" after a football encounter. The scenic feature of the last act is a lawn at Malone villa, during an open air performance of *As You Like It*.

The plot does not make any striking departure from the usual story that Harrigan concocts in order to introduce his varied assortment of characters and incidents.

There is a prize-fight under way, and all concerned meet at Dolan's road-house in the first act. After the pugilists have been weighed in, a general row ensues. In addition to the pugilistic episodes of the plot, there is much more of the knock-about farce order in the piece.

The comedy element is evolved to a large extent from a blackmailing letter that is sent by a member of a colored Accident Society to Frederick Hoffman, in which the writer threatens to blow his Dutch head off unless he sends one hundred dollars to a certain address. Hoffman is positive that "A. S." the initials on the society's letter-head, stand for Anarchist Society, while Dolan, who is an ex-member of the police force, ferrets out the blackmailer after many humorous trials and tribulations, which every now and then culminate in a sentimental ditty or a spirited song and chorus.

Of course the plot includes a number of humorous courtships among the middleaged characters and the customary bickering and spooning among the young couples.

The dialogue scintillates with epigrammatic cleverness and Harrigan's witticisms. The songs provided by David Graham were quite catchy. They include "The Girl That's Up to Date," "The Old Neighborhood," "The Tally-ho," "Melancholy Mary," "Out on a College Rah, Rah!!" and "Up in the Tenderloin."

The role of Barney Dolan affords Mr. Harrigan splendid opportunity for racy character work, of which he availed himself to telling advantage. Mrs. Yeamans, John Wild, and their associates also did capital work in their respective parts.

While *Notoriety* does not differ materially from the previous plays from Mr. Harrigan's pen, it merits fully as much public patronage as the majority of its popular predecessors.

## Grand Opera House.—McKenna's Flirtation.

Edgar Selden's successful three-act farce-comedy, *McKenna's Flirtation*, was presented at the Grand Opera House last night before a well-filled house. The piece was long and favorably known as a potent mirth-provoker in the hands of Barry and Fay.

A capable company, which includes Dan Williams, George E. Henry, Charles Whalen, Emily Northrop, Lida Clark, and others, now interprets it.

Many new songs, dances, and clever specialties have been introduced, among the performers being the La Verde Sisters, duettists, and Theodore Westman. Emily Northrop deserves mention for her singing of several songs in the second act.

## Tony Pastor's.—Variety.

The attractive programme at Tony Pastor's drew a good audience last evening.

George Thatcher, the well-known comedian, headed the list and was warmly greeted. Mr. Thatcher gave a clever and entertaining monologue.

Frank Appel did some wonderful wire walking. Madge Ellis sang sweetly. Rose and Harry Wentworth, contortionists; Hugh and Marv Whiting, acrobats; Pollie Holmes, Brown Brothers, the O'Brien Brothers, Al H. Wilson, the Sisters Helliston, Bunney and Chapman, in a funny little skit, entitled *A Plausible Muddle*, completed the bill.

Of course Mr. Pastor himself, in numerous topical songs, came in for a large share of applause.

## Niblo's.—Alvin Joslin.

Charles L. Davis in his familiar impersonation of Alvin Joslin served to fill Niblo's last evening.

The amusing and interesting scenes of this play in which the humorous and serious sides of nature are so cleverly drawn, seem to be ever-popular. Although Mr. Davis has been seen in

the play for seventeen years, his audiences now are as enthusiastic as they ever were.

Mr. Davis' old farmer is a decidedly clever sketch of character, and his support in the play fills all requirements. In the cast are Estelle Gilbert, Frank Monroe, Charles C. Maubury, J. V. Arlington, Thomas W. Hill, and Lizzie Ingalls.

## Koster and Bial's.—Vaudeville.

Full houses are still the fashion at Koster and Bial's. A capital programme is presented this week. The Three Rackett Brothers, old favorites, have an excellent act, and Erminia Cheell was much applauded for some daring trapeze balancing. The Rossow dwarfs and Eugenie Petrescu are the sensational numbers. Next Monday a third series of living pictures will be produced, and Paul Cinquevalli, the king of juggling, will make his reappearance. On Dec. 24 Amelia Glover will be seen at this house.

## People's.—The Rising Generation.

The usual responsive audience assembled last evening at the People's Theatre to greet William Barry and his evenly-balanced company in the popular Irish play, *The Rising Generation*.

The work of William Barry as Martin McShane, an aqueduct employé and afterwards as the Hon. Martin McShane, the aqueduct contractor and State Senator, was best appreciated. The remainder of the company were equal to the limited demands made of them.

## Jacobs'.—Work and Wages.

Work and Wages, a melodrama that has been seen in this city before, is the bill at Jacobs', where it opened successfully before a good audience on Monday night.

## At Other Houses.

Fanny Davenport will give the first production of Sardou's *Gismonda* in this country at the Fifth Avenue Theatre this (Tuesday) evening.

The Bostonians are apparently doing well with Prince Ananias at the Broadway.

Rose Coghlan continues in *Nemesis* at the Star.

Billy Barry in *The Rising Generation* is this week's attraction at the People's.

Rob Roy is enjoying prolonged metropolitan patronage at the Herald Square.

This is the last week of *The New Woman* at Palmer's, where *Esmeralda* is to be revived next Monday with Annie Russell in the title role.

Wilson Barrett in *The Manxman* is the current attraction at the American. Mr. Barrett will appear in *Hamlet* on Friday night.

"Old Hoss" Hoey provides a laughable farce-comedy entertainment in *The Flams* at the Bijou.

The fiftieth performance of *The Brownies* will occur at the Fourteenth Street Theatre a week from next Friday. The Aerial Ballet is the latest feature to be added to the performance.

The Masqueraders is assured of a prosperous run at the Empire.

A Woman's Silence is to be followed shortly at the Lyceum by Henry Arthur Jones' play, *The Case of Rebellious Susan*.

The word Columbus has been eliminated from the title of the current burlesque at the Garden Theatre. The burlesque is now billed as Little Christopher.

The Cotton King has assumed melodramatic supremacy at the Academy.

Too Much Johnson is crowding the Standard at every performance.

Adri Rehan will appear in *Twelfth Night* at Daly's until Saturday night, when she will participate in a revival of *Love on Crutches*.

M. B. Curtis in *Sam'l* of Posen began a week's engagement at the Columbus Theatre on Monday night.

Harlem theatregoers this week will enjoy W. H. Crane and his clever company in *The Pacific Mail*, Brother John, and The Senator.

## BROOKLYN THEATRES.

## Columbia.—A Way to Win a Woman

Edward H. Sothern has many admirers in Brooklyn, and they turned out in force to welcome him on Monday evening in *A Way to Win a Woman*. All the telling points were clearly brought out, and Mr. Sothern's work in the many strong scenes was rewarded with great applause. The supporting company was particularly good; Miss Kimball, Mr. Buckstone, Mr. Sternroyd, and Mr. Seltzer deserve special mention. Lord Chumley will be presented during the latter part of the week.

## Park.—Miss Dynamite.

At the Park on Monday evening Miss Dynamite was presented by Marie Jansen. Miss Jansen's songs were repeatedly encored. Frederick Bond rendered able assistance to the star. On Saturday Miss Jansen will be seen in *Delmonico's* at Six, her last season's success. Next week, Richard Mansfield.

## Amphion.—1492.

1492 opened on Monday night at the Amphion, which was crowded. Theresa Vaughn, as the Infanta and Fraulein, was happily received and several of her songs were encored. John Peachey, Walter Jones, Miss Wallace and Miss Sinclair were especially good. The chorus and orchestra parts were satisfactory. The Kilnay living pictures were well received. The Lost Paradise next week.

## Notes.

Sanford's stock company in *Under the Lash* is playing at the Empire.

Harry Williams' own company is the attraction at the Gaiety.

The Novelty remains closed until Christmas week when Sadie Hasson appears in *The Kentucky Girl*.

Shaft No. 2 began an engagement of two weeks at the Grand Opera House on Monday night.

Ward and Vokes made a hit in their new play *A Run on the Bank*, at the Bijou on Monday night.

In the Tenderloin, with Tom Gould and George Appo playing themselves, was seen in Brooklyn on Monday evening at the Star.

Raymon Moore heads a good company at Hyde and Behman's this week.

Preparations for the benefit for the Brooklyn Christmas Tree Society Fund, which will take place on Friday at the Park, are progressing.

## MANAGER BRADY'S SUCCESS.

The Cotton King will have a great run at the Academy. Last week was the largest that the theatre has had this season, and the play has scored a remarkable success. It is evident that melodrama produced in so magnificent a style is what

the public want. Manager Brady has spared no expense. Everything that money could secure has been given this production.

The mill scene in the fourth act, with its working calico presses and practical elevator, nightly receives an ovation. The acting, too, has come in for strong commendation. Eben Plympton, Dominick Murray, May Wheeler, Amelia Summerville, Bijou Fernandez and Dan Collyer are all highly praised for their work.

Manager Brady proposes to follow up this success with an elaborate production of Sutton Vane's latest work, which the American manager has named *Humanity*. He has four artists preparing the scenery which is to be very elaborate. The cast which is now complete includes Joseph Grinner, C. W. Coulcock, Frazier Coulter, Dore Davidson, Scott Cooper, Brenton Thorpe, Ross O'Neill, Clarence Ferguson, James E. Sullivan, Annie Clarke, Bebe Vining, Agnes Lane, Trella Foltz, and Phoebe Davies. *Humanity* is to be done for the first time at the Bowdoin Square Theatre, Boston, on Christmas Day. It will continue there three or four weeks, and will then come to New York for a run. Immediately after the production of *Humanity* Mr. Brady will start to work on Mr. Corbett's new play, *A Naval Cadet*, which may be seen for the first time at the Academy, New York.

## THE VAUDEVILLE MANAGERS.

The organization of managers of variety theatres has established an office in this city. Its officers are Henry C. Miner, president; and Joseph Donaldson, vice-president. The other members of the Board are W. J. Gilmore, of Philadelphia; J. J. Butler, of St. Louis; and M. S. Robinson, of Buffalo. John M. McDonough was chosen to manage the New York office of the Association at the corner of Thirtieth Street and Broadway.

To a reporter Mr. McDonough said: "It is a regularly organized stock company with forty shares and each share will be owned by the manager of a variety theatre. Among others who have taken shares are Tony Pastor, Harry Williams, of Pittsburgh, John Stetson, and James Fennessey and M. Anderson, of Cincinnati. The object of the Association is to raise the standard of vaudeville. No company that gives improper shows and no performer who indulges in ribaldry will be permitted to appear. Another object is to secure mutual protection."

It is also understood that one of the objects of the Association is to fight the "continuous performance" system.

Messrs. Koster and Bial said last night that they are in no way interested in the scheme, and that their name has been used without their permission.

## TROUBLE OVER JACINTA.

Mrs. Minnie V. McLeod, who owns a one-third interest in the Louise Beaudet Opera Bouffe company, has applied for a receiver to wind up the affairs of the company.

An injunction, granted by Judge McAdam, in the Superior Court, was served last Saturday night upon Manager J. Charles Davis, Business Manager Edward W. Dunn and the officers of the organization who are directed to show cause to-day (Tuesday) why the existing partnership between Mrs. McLeod and Fred. C. Whitney, the owners, should not be dissolved.

Mrs. McLeod says she invested \$3,000 in the ventures when the company was rehearsing in Philadelphia, and that she is dissatisfied with the results.

Manager Davis told a *Mirror* reporter yesterday that the company would lie off two weeks as originally arranged, but that it would resume in Boston on Dec. 24. They would give a bond and continue playing.

Mrs. McLeod says she intends in February to produce in this city a comic opera by the best known composers in the country, and produced by the best known comic opera artists.

## MUST PAY FULL FARE.

The passenger agents of the various railroad lines in Kansas City have been instructed from headquarters of their roads to decline hereafter to grant special rates or concessions of any sort on transportation to "theatrical companies or parties of any class."

This is the result, it is said, of an agreement between general passenger agents of the lines running to that city to adhere to regular rates. A manager who last week went to the Kansas City agent of one of the leading lines to St. Louis and asked the rate to the latter city and return for a dozen persons and a private car of baggage was informed that the regular rate would prevail and that he must also pay mileage on his special car, something he had not done for ten years.

With competition in various directions, it remains to be seen whether the railroads will adhere to this new rule. It is probable that some passenger agent will make concessions that will lead to the long-prevailing rule of reductions for companies.

## THE P. W. L's. CHRISTMAS BAZAAR.

The annual Christmas Bazaar of the Professional Woman's League began yesterday at the League's rooms, 1300 Broadway, and will continue all this week. The rooms have been tastefully decorated, and there is plenty to entertain and interest the visitor. Prominent theatrical women are in charge of the different stalls and sell useful and ornamental articles of every description at considerably lower prices than those that prevail elsewhere. There was a crowd of visitors all day yesterday from 1 to 11 p. m.

## COMPANIES CLOSED.

The Suwanee River company recently disbanded in Leavenworth.

The Riley Dramatic company disbanded in Springfield, O., last week. It was a piratical company with several members with stellar ambitions, and a row was the result.

The Paris Gaiety Girls company stranded in Wilmington, Del., on Dec. 1.

The Royal Entertainers and Vienna Ladies' Orchestra stranded in Woodstock, Canada, on Nov. 30.

The American Players company, headed by Carrington and Ransome, disbanded in Mahanay City, Pa., on Dec. 1.

The Houck Opera company disbanded in Chicago last week.

Booth's Baby was billed for Altoona

## AS YOU LIKE IT.

THE Harrigan season in New York will only last five or six months hereafter. Mr. Harrigan has found in past seasons that by staying so long in New York imitators get ahead of him on the road, and when he has appeared in any town it has been no unusual thing to hear that his new songs and specialties have already been done there by inferior artists who, of course, have plagiarized and appropriated them during the long New York run. During the absence of Mr. Harrigan, the theatre on Thirty-fifth Street, will be rented.

Mrs. Beaumont Packard has a grievance against W. A. Brady. Last Summer Mrs. Packard sent all the scenery of Maine and Georgia, which she owns, to storage in Brooklyn. Mr. Brady patronizes the same storehouse, and when preparing his production of Old Glory, the manager sold Harley Merry to look over the stuff in Brooklyn, and "fix up" what there was. Mr. Merry, it appears, took four of Mrs. Packard's new "drops," thinking they belonged to Brady, and "fixed them up" for Old Glory by painting out the Andersonville prison scenes of Maine and Georgia. In due time Mrs. Packard went to get her "drops," discovered their loss, and hastened to Manager Brady's office. This was last week. Mr. Brady admitted the mistake, and said Mrs. Packard might take the "drops" back, as he did not need them. "But, my dear sir, you'll surely paint them back again?" asked Mrs. Packard. Mr. Brady is said to have answered more vigorously than politely, and Mrs. Packard beat a dignified retreat. She has begun an action against the manager. The papers were served last Saturday.

An attractive portrait of a young actress who is almost entirely unknown in the East appears in the current issue of *Munsey's Magazine*. Her name is Georgia Welles and she is just eighteen years old. She is a prairie girl, a native of Elgin, Ill., and her stage experience has been limited to playing small soubrette and ingenue parts during the last three years with unimportant Western companies. She is said, however, to be very clever and to possess considerable personal magnetism. Her first professional engagement of any importance has just been made with The Two Colonels company, with which she will make her debut in Washington on Dec. 24.

When the Rosenfelds were about to produce Hannele in New York, E. J. Henley threw up his part of Mattern, the mason, because, he said, he could not bring himself to revile a personage who spoke in Biblical language, and it was only when, a few days later, I heard that Mr. Henley had signed with another company that I understood the actor's motive. Always *cherchez le motif*, Fraulein Braga last week announced with much dignity that she thought the role of Aenuchae in Max Halbe's drama, *Jugend*, was calculated to prejudice her in the eyes of the public, and yet I hear she was rehearsing in the piece the same day that her pathetic protest appeared in the papers, and yesterday the lady announced that she had changed her mind and would play. This little comedy was doubtless intended to impress upon *blasé* theatregoers that a very spicy play was going to be produced at the Irving Place Theatre next Thursday, and that Fraulein Braga, particularly, would be seen in a very sensational part.

The sensation is nothing more or less than a s'eduction realistically suggested. The play made a great noise in Germany when first produced at the Frei Buhne, Berlin. It afterwards ran for a hundred nights at the Residenz Theatre, Berlin, and was prohibited by the police after the first performance at the Reimond Theatre, Vienna. Max Halbe describes his play as a "love drama." The action passes in the parsonage of Pastor Hoppe in a Polish village. His sister, in dying, has left to his care an illegitimate niece, Aenuchen, and Aurandus, the girl's imbecile half brother. Hans Hartwig, a young student, is a nephew of the pastor and has been brought up with Aenuchen. Their childish affection ripens into passion and the girl is ruined, the final curtain falling on her murder by her half-witted brother.

I hear from people who have seen the new English melodrama, *Under the Mask*, in which the villain wears a mask representing the features of the hero while committing a murder, is hardly fit for stage presentation, the mask business being ghastly in the extreme. The idea, by the by, is by no means original. Dion Boucicault has a character in one of his old dramas which does exactly the same thing, and there is an Italian play, by Bracco, called *Maschere* (Masks) in which a deceived husband assumes a mask in the presence of his rival for the sake of his child.

Rarely has there been such a gathering of musical celebrities in any one house as that at the "stag" given last Thursday by Alexander Lambert. Among the guests were Jean de Reszke, Edouard de Reszke, Rudolph Aronson, Walter Dumrosch, Reginald de Koven, H. Bemberg, H. E. Krehbiel, Willie Schutz, Adamowski, Morris Reno, and W. J. Henderson. Edouard de Reszke sang a selection from *Faust* and gave a clever imitation of the cello; Jean de Reszke gave his original composition, "The Dead March of Boulanger," on the piano; De Koven played several selections from *Rob Roy*, and Bemberg sang arias from his opera *Elaine*, which will be seen for the first time in America next Friday night at the Metropolitan Opera House.

Jean de Reszke was talking the other night of the use of the eyes to the singer and actor and he remarked how little either use them to express the meaning of their lines. "The eye," he said, can express so much—fear, love, surprise, impatience, incredulity, compassion, anger, amusement, hope, despair, joy, pain, horror, disgust, annoyance—and the expression of the eye is that of the entire face. While, however much you may try to force a certain expression into your face, it will only be a mechanical and unreal kind of expression if you have not used your eyes as well. It is not surprising that the face looks expressionless if the artist, instead of thinking his part and throwing his whole soul into it, counts up the house or looks for his friends while delivering his lines."

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## CORRESPONDENCE.

[CONTINUED FROM PAGE 5.]

Carter, manager: Tony Farrell Nov. 27; fair house. Devil's Auction II; Lillian Lewis 43.

**BATON ROUGE.**—**GOSSIP.** A new opera house is talked of here, and should such be the case, our Louisiana capital would make a first-class theatrical town.

**NEW IBERIA.**—**OPERA HOUSE** (Max Mattes, manager): Alba Heywood in New Edgewood Folks 2, 3 to fair business; play highly appreciated. Otto Krouse co. 6-8; Mrs. General Tom Thumb co. 9.

## MAINE.

**PORTLAND.**—**LOTHROP'S PORTLAND THEATRE** (Charles C. Tuckesbury, manager): Oliver Twist II; A. V. Pearson's The Derby Mascot, headed by Katie Rooney, 12, 13; George Wilson in The Guy'nor 14, 15.—**CITY HALL** (George H. Libby, manager): Colonel Robert G. Ingersoll's lecture on "The Bible" 4; packed house. John L. Stoddard's lecture on "Paris" 6; immense audience. Manager Mitchell will produce Frohman's Sowing the Wind in his Star course 8. Comic Opera Hawaii, by Portland Athletic Club, 13-15.—**ITEMS:** The Elks netted over \$700 from their benefit Nov. 26, 27. Manager Tuckesbury gave them free use of Lothrop's Theatre.—Frank J. Keenan, formerly of this city, is making a great hit in Oliver Twist.—The Elks banqueted all those taking part in their benefit at their rooms after the performance 27.—Portland Lodge of Elks held its third annual lodge of sorrow 3, when impressive eulogies were beautifully rendered by Exalted Ruler G. P. Dewey and Joseph H. Dow.

**ROCKLAND.**—**FARWELL OPERA HOUSE** (G. L. Black, manager): Charles' Aunt Nov. 29; fine performance; large house. Oliver Twist 10.—**ITEM:** The Los in Egypt co. booked for 4 cancelled, and is reported to have closed.

**AUGUSTA.**—**OPERA HOUSE** (Frank A. Owen, manager): Charles' Aunt 1; fair business. Mikako, under local management, assisted by our manager, F. A. Owen as Koko, to large business 29.

**BANGOR.**—**OPERA HOUSE** (Frank A. Owen, manager): Oliver Twist 3, 4; fair business. Charles' Aunt 6.

**BATH.**—**COLUMBIA THEATRE** (F. A. Owen, manager): Charles' Aunt Nov. 29; large and well-pleased audience. Oliver Twist 8.—**CALLAHAN OPERA HOUSE** (H. H. Donnell, manager): Callahan and Murphy's Columbian Minstrels 29; meagre house.

**RIDGEFORD.**—**OPERA HOUSE** (C. E. Rumery, manager): Lost in Egypt II.

## MARYLAND.

**ANNAPOLIS.**—**OPERA HOUSE** (William Sims, manager): Gioriana, booked for 13, canceled. Wilfred Clark 17.

**HAGERSTOWN.**—**ACADEMY OF MUSIC** (Charles M. Fetterer, manager): J. W. McCready closed an unprofitable week's engagement I. Dockstader's Minstrels 12.

**CUMBERLAND.**—**ACADEMY OF MUSIC** (H. W. Williamson, manager): Carl Brein's Ten Nights in a Bar-Room drew a deservedly small house Nov. 28.

## MASSACHUSETTS.

**NORTH ADAMS.**—**WILSON OPERA HOUSE** (Thomas Hanley, manager): Shore Actes I, at advanced prices, to good business. Pauline Parker in Wild Rose 3, 4; fair business. Hands Across the Sea 5; good business. Black Crook 6; full house. Rhéa in The Lady of Lyons 7; good advance sale at advanced prices. Maude Hillman in repertoire 10-15.—**COLUMBIA OPERA HOUSE** (Meade and Magens, managers): Rice's Grand Opera House stock co. 3-8 in repertoire, including In the Trenches, Beacon Lights, Tramp's Daughter, Back Among the Old Folks, Twink! Love and Duty, and Under Cover, to fine business. Phil May Concert co. II; Typographical Union, No. 316, grand concert 14; Loudin's Fink Jubilee Singers 22.—**ITEM:** Tuckers' (William Henry, manager): Parisian Folly co. filled the house 24. Milton's Burlesques 10-15. A revolving statue platform on which were about ten girls, fell a distance of about twenty feet 3, but fortunately no one was seriously injured.—**OLD FELLOWS' HALL** (William Orr, manager): Walde Concert co. gave an excellent performance 4 to a crowded house.—**ITEM:** F. Preston Brown joined the McGilney Family as accompanist.

**SOUTH FRAMINGHAM.**—**ELMWOOD OPERA HOUSE** (Keffler and Schaefer, managers): Davis' U. T. C. Nov. 29; good house. Peter Maher 3; good business. Queen Esther, by local talent, 4, 5 to large and well-pleased audiences. Wild Rose 6.

**FALL RIVER.**—**ACADEMY OF MUSIC** (William J. Wiley, manager): Coon Hollow was the Thanksgiving attraction and did an immense business. George W. Wilson and a good co. appeared in The Guy'nor to a poor house I. Primrose and West's Minstrels delighted a packed house 4. Claxton-Janauschek 13; Rhéa 14; Davis' U. T. C. 15.—**COLUMBIA THEATRE**: The Colonel and I 30-1; poor performance and poor business. Two Old Crones 3-5.—**RICHL'S THEATRE** (John P. Wild, manager): The Nelson Trio, May Coulter, Higgins and Leslie, and the Whittings were in the co. the past week.—**GASHTY AND BIJOU** (George F. Dunbar, manager): May Adams and Needham and Kelly headed the co. last week.

**LYNX.**—**THEATRE** (Dodge and Harrison, managers): Coon Hollow Nov. 28; fair business. Lost in Egypt 29; two performances, splendid business. Denman Thompson's Songs illustrated and illuminated pleased fair-sized audiences 30-4. Colonel Robert G. Ingersoll delivered his lecture on "The Bible" before a large audience 5. The Derby Mascot plays a return engagement 6. Sowing the Wind 7; Hoyt's A Texas Steer 8.—**MUSIC HALL** (C. E. Cook, manager): London Gaiety Girls closed a successful engagement 3. The Fay Foster Burlesque co. remainder of the week.

**NORTHAMPTON.**—**ACADEMY OF MUSIC** (William H. Todd, manager): Mrs. Langtry presented Esther Sandras to a fair house Nov. 29. The Engineer 22; light house. Superior 28; capacity of the house. Colonel Robert G. Ingersoll delivered his Shakespeare lecture to a rather light house 29. In the Tenderloin did a top-heavy business 4.

**LAWRENCE.**—**OPERA HOUSE** (A. L. Grant, manager): Denman Thompson's Illustrated Songs matinee and evening Thanksgiving to S. R. O. The entertainment consists of twelve large paintings with fine electrical effects and appropriate songs sung by The Old Homestead double quartette, forming altogether one of the most pleasing novelties of the season. Sowing the Wind 10; Mestayer-Otis-Keanan co. 12.

**SALEM.**—**MECHANICS' HALL** (Andrews, Moulton and Johnson, managers): George W. Wilson in The Guy'nor afternoon and evening Nov. 29 to very large business. Denman Thompson's Songs illustrated and illuminated 3; large audience. A Texas Steer 7.

**CHELSEA.**—**ACADEMY OF MUSIC** (James B. Field, manager): Maude Hillman in A Vagabond Heiress to a crowded house Thanksgiving night.—**ITEM:** Your correspondent had the pleasure of a pleasant chat with an old acquaintance, Oscar Dibble, for Maude Hillman.

**SPRINGFIELD.**—**COURT SQUARE THEATRE** (W. C. Lenoir, manager): Hanlon's Superior Nov. 29; fine production to large business. Marie Jansen in Mine Dynamite 5; good house. Rhéa 10; Hallen and Hart 11; Delta Fox 14.—**GILMORE'S OPERA HOUSE** (W. C. Lenoir, manager): Foster Burlesque co. 29-4; light business.—**PARLOR THEATRE** (H. B. Tucker, manager): These people appeared 3-6 in an attractive hall; John Lawrence, Eddie Wise, Al Reno, William De Forest, and Dr. W. E. Perry. Business good opening night.

**LOWELL.**—**OPERA HOUSE** (Fay Brothers and Hord, managers): The A. V. Pearson co. in The Derby Mascot to crowded houses matinee and night Nov. 29. Katie Rooney and Dottie Theobald were very clever. Primrose and West's Minstrels delighted crowded houses I and matinee. John L. Stoddard lectured on "Paris" to a large audience 4. A Texas Steer 4; Prince Pro Tem 8; Coon Hollow 10, 11.—**MUSIC HALL** (Thomas and Watson, managers): Ethel Tucker and co. in repertoire week of 26 to large business. War Pictures 2; fair house. Waite's Comedy co. under-

lined.—**ITEMS:** The James Gilbert Opera co. sang The Chimes of Normandy to good audiences 29 and matinee.—Manager Aubert Fay reports the Opera House business up to date \$1,000 ahead of last season's.

**MILFORD.**—**MUSIC HALL** (H. E. Morgan, manager): Prof. D. M. Bristol's Trained Horses Nov. 28, 29, with matinee, pleased large audiences at every performance.

**MARLBORO.**—**THEATRE** (F. W. Riley, manager): Harry Brahma in Moses and Son Nov. 29; good business. Coon Hollow 3; excellent business. W. A. Mestayer's Oliver Twist co. 15; True Irish Hearts 25.

**TURNER'S FALLS.**—**COLLE OPERA HOUSE** (Fred. Colle, manager): Pauline Parker in Wild Rose to light business 3. Sawtelle's Dramatic co. in Midnight Call 7.

**GREENFIELD.**—**OPERA HOUSE** (N. J. Lawler, manager): Sawtelle's Dramatic co. 3-8 in repertoire to good business.

**AMESBURY.**—**OPERA HOUSE** (Hayden Brothers, managers): Maude Banks in The Victor Nov. 29 pleased a large and fashionable audience. London Gaiety Girls 6; The Derby Mascot 8.

**PITTSFIELD.**—**ACADEMY OF MUSIC** (C. A. Burkbank, manager): Fanny Rice in Frau's Frolic Nov. 29; large house; general satisfaction. James A. Herne's Shore Acres delighted a fair-sized audience 30. Frank G. Campbell's Gettysburg 1; light business. Wards and Voices in A Run on the Bank 3; Rhéa 6.

**TAUNTON.**—**THEATRE** (H. L. Peck, manager): Young Mrs. Winthrop Nov. 29; fair house. Coon Hollow 30; light business. Sowing the Wind 4; good-sized audience. Hallen and Hart 13; for the Elks' benefit; A Texas Steer 14.

**WESTFIELD.**—**THE OPERA HOUSE** (A. H. Purrow, manager): Gettysburg 5; poor house.—**GRIM ORKIN HOUSE** (C. I. Snow, manager): An exhibition of athletics, sparring, etc., under the auspices of the Washington Club, 30, attracted a packed house.—**ITEM:** Oscar Dibble, the treasurer of the Hillman co., was greeted by his many friends here, and he entertained Miss Alma Chester at his home here during the co.'s stay.

**NEW BEDFORD.**—**OPERA HOUSE** (W. W. Cross, manager): Young Mrs. Winthrop Nov. 29; fair house. The Guy'nor 30; small audience. Colonel Robert G. Ingersoll I on "The Bible"; fair audience. Primrose and West's Minstrels 5; S. R. O.

**GOLOUCESTER.**—**CITY HALL** (Buskin Club, managers): Davis' U. T. C. 2; good house.

**HAVERHILL.**—**ACADEMY OF MUSIC** (James F. West, manager): The Mestayer-Otis-Keanan co. opened in Oliver Twist Nov. 29, two performances, to large houses. Performance and scenery fine. U. T. C. 1; good house. Colonel Robert G. Ingersoll lectured 3 to a large audience on "What Must I Do to Be Saved." He was heartily received.

**BROCKTON.**—**OPERA HOUSE** (G. E. Lothrop, manager): The Murray Dramatic co. presented the farce, A One-Night Town, to large audiences matinee and evening Nov. 29. The co. gave good performances, and George W. Hull deserved special mention for his good work. James C. Roach in Rory of the Hill had a fair house 1. The Cotton King, with Jack Mason in the title role, did a very large business 3, 4. The play was well presented and finely staged.

**FITCHBURG.**—**WHITNEY OPERA HOUSE** (George E. Sanderson, manager): Lost in Egypt Nov. 29; good-sized audience. Rice's Grand Opera House Stock co. week of 26-4; fair business. Performances satisfactory, and co had a good hand and orchestra. Sowing the Wind, direct from a successful Boston engagement, 3, played to a large-sized audience. Without a doubt, this is the finest attraction it has ever been our pleasure to witness. The Derby Mascot 4; fair business. Coon Hollow 12; Hamlet (amateur performance) 14.

**MICHIGAN.**—**GRAND RAPIDS.**—**POWERS'** (W. H. Powers, manager): Tom Ricketts' Troubadours played an unprofitable engagement Nov. 27-28. The Cherry Ball, with a co. somewhat inferior to those of previous seasons, played to the capacity of the house I. Kimball Opera co. 6; Robert Mantell 13; Passing Show 18.—**GRAND (O. Stair, manager):** Ship of State is one of the best attractions that has appeared at this house during the season. The scenery is very fine. Good business has been the rule during the week. Field and Hasson 10-11.—**ITEM:** Lou Delamarter has resigned as treasurer of the Grand to accept a similar position in A Cracker Jack.

**ANN ARBOR.**—**OPERA HOUSE** (A. J. Sawyer, manager): Walker Whiteside to good business Nov. 30. Cleveland's Minstrels 3; large house.

**LANSING.**—**BARD'S OPERA HOUSE** (James J. Baird, manager): The Tornado, matinee and evening performance, to good business Nov. 29. Eugene Moore in The Burglar 21; small house.—**ITEM:** Through the kindness of Mammie Baird, the 315 boys at the Industrial School attended the matinee performance of The Tornado 29, and a more enthusiastic audience never sat in the house.—**STAR THEATRE** (Fred. B. Mend, manager): Ship of State is one of the best attractions that has appeared at this house during the season. The scenery is very fine. Good business has been the rule during the week. Field and Hasson 10-11.—**ITEM:** Lou Delamarter has resigned as treasurer of the Grand to accept a similar position in A Cracker Jack.

**DETROIT.**—**GRAND OPERA HOUSE** (E. C. Usher, manager): Powers' Troubadours played an unprofitable engagement Nov. 27-28. The Cherry Ball, with a co. somewhat inferior to those of previous seasons, played to the capacity of the house I. Kimball Opera co. 6; Robert Mantell 13; Passing Show 18.—**GRAND (O. Stair, manager):** Ship of State is one of the best attractions that has appeared at this house during the season. The scenery is very fine. Good business has been the rule during the week. Field and Hasson 10-11.—**ITEM:** Lou Delamarter has resigned as treasurer of the Grand to accept a similar position in A Cracker Jack.

**COLDWATER.**—**TIBBET'S OPERA HOUSE** (J. T. Jackson, manager): Peck's Bad Boy pleased a small but appreciative audience 3. Cleveland's Minstrels 5; fair house. Robert Mantell 12.

**FLINT.**—**THAYER'S OPERA HOUSE** (H. A. Thayer, manager): Cleveland's Minstrels, under the auspices of the local lodge of Elks, Nov. 30; crowded house.

**MUSIC HALL** (Rankin and Hubbard, managers): The Burglar 21; fair house. Peck's Bad Boy 24; good house. Cherry Ball 27; crowded house.

**DETROIT.**—**THEATRE** (James J. Baird, manager): The Tornado, matinee and evening Nov. 29. Eugene Moore in The Burglar 21; small house.—**ITEM:** Through the kindness of Mammie Baird, the 315 boys at the Industrial School attended the matinee performance of The Tornado 29, and a more enthusiastic audience never sat in the house.—**STAR THEATRE** (Fred. B. Mend, manager): Ship of State is one of the best attractions that has appeared at this house during the season. The scenery is very fine. Good business has been the rule during the week. Field and Hasson 10-11.—**ITEM:** Lou Delamarter has resigned as treasurer of the Grand to accept a similar position in A Cracker Jack.

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George Dixon 10; Rush City 11; Humpty Dumpty 12. **SHOU: THEATRE** (A. A. Pennyway, manager): This house is enjoying a most successful season thus far. Joseph Clinton in Ranch King 20-1; Dan McCarthy's on in True Irish Hearts 23; both to paying business. Wife for Wife 6, 7.

**AUBURN: BURTS OPERA HOUSE** (E. S. Newton, manager): Ward and Voices in A Run on the Bank to good business Nov. 26; good performance. A Crazy Lot 22; good business matinee and evening. The Engineer 1; good house. Gorton's Minstrels 3; good business. **GENESEE OPERA HOUSE** (E. R. Richardson, manager): Prof. Bristol and his trained horses gave wonderful performances 29, 30. This house is being renovated and is to be made into a first-class theatre. **BURTS OPERA HOUSE**: George Dixon's Vandeville and Specialty 6; The Girl I Left Behind Me 5; Young Mrs. Winthrop 7; J. B. Mackie's The Side Show 8.

**SCHENECTADY: VAN CURLER OPERA HOUSE** (C. H. Benedict, manager): The Old South filled the house 1 and gave a very enjoyable entertainment. Maude Hillman opened a week's engagement 3 in The Girl in Yankee Land. Every seat in the house was sold before the doors opened. During her engagement she presented The Vagabond Heiress, Oliver Twist, Hoop of Gold, and Charity Bass. Uncle Dudley 12; Jubilee Singers 16; Haslon's Superba 22. **TRANS: CORNING: OPERA HOUSE** (A. C. Arthur, manager): The Girl I Left Behind Me Nov. 29; packed house; good performance. **TOMATO: OPERA HOUSE** (George Dixon's Vandeville and Specialty 6; The Girl I Left Behind Me 5; Young Mrs. Winthrop 7; J. B. Mackie's The Side Show 8.

**UTICA: OPERA HOUSE** (H. E. Day, manager): Sadie Martinot presented The Passport afternoon and evening of Nov. 29 before very large and well-pleased audiences. Joseph Jefferson presented Rip Van Winkle 1 at advanced prices to S. R. O. Young Mrs. Winthrop was presented 4, under the auspices of the Utica Cycling Club, before a very large audience. **TIME: David L. Dorn, of Thomas Q. Seabrooke's co., is spending a few days at his home in this city.**

**MIDDLETOWN: CASINO THEATRE** (H. W. Corey, manager): Charles T. Ellis in Casper the Vodler Nov. 20; good business. Arthur Denning's Minstrels 3; large audience.

**WATERTOWN: CITY OPERA HOUSE** (E. M. Gates, manager): The Girl I Left Behind Me pleased a large audience 5.

**HERKIMER: GRAND OPERA HOUSE** (Henry Deimel, manager): Oscar P. Sisson's The Colonel 6.

**CANASTOTA: BRUCH OPERA HOUSE** (E. J. Preston, manager): Bartholomew's Horse Show exhibited to fair audiences Nov. 29-1. **TOMATO: OPERA HOUSE** (H. A. Putnam, manager): Prof. Reynolds, acrobat, 3-8; good business. McGibney Family, under the auspices of the Odd Fellows, 13.

**ITHACA: THE LYCUM** (M. M. Gutstadt, manager): Gorton's Minstrels to a full house Nov. 29. The Girl I Left Behind Me to good business 1. U. T. C. 4; packed house. Shore Acres 13; 8 Bells 14; Marie Jansen 20.

**PEEKSKILL: DUNKE OPERA HOUSE** (Fred. S. Cunningham, manager): The Black Crook 4; capacity of the house. Arthur Denning's Minstrels 3; fair-sized audience.

**LYONS: MEMORIAL HALL** (John Mills, manager): Clay Clement in The New Dominion 1; light business, but fair to weather. Bartholomew's Equine Parade 3-5; fair business. The Girl I Left Behind Me 6; The Engineer 12; Herbert Cawthon 15.

#### NORTH CAROLINA.

**GOLDSBORO: MESSENGER OPERA HOUSE** (Griffin and Edwards, managers): The Famous Mexican Chick co. 11; very large house.

**WILMINGTON: OPERA HOUSE** (J. M. Cronley, manager): The Burglar Nov. 28; small house, owing to counter attractions.

**RALEIGH: ACADEMY OF MUSIC** (Geo. D. Meares, manager): Dark 3-8. **METROPOLITAN HALL** (C. D. Heartt, manager): Swedish Quartette to splendid business 4.

**GREENSBORO: BOLGART OPERA HOUSE** (W. F. Bogart, manager): Palmer Cox's Broomies 13; Bates Brothers' Humpty Dumpty failed to reach here 6.

**DURHAM: OPERA HOUSE** (J. T. Mallory, manager): Sadie Whiteford co. to small houses Nov. 23, 24.

#### NORTH DAKOTA.

**FAROL: OPERA HOUSE** (C. P. Walker, manager): The Ida Van Cortland co. in repertoire of standard plays to very good business Nov. 24. The Calhoun Opera co. in Amorita 8.

#### OHIO.

**DAYTON: GRAND OPERA HOUSE** (Harry E. Feicht, manager): Marie Wainwright in The Daughters of Eve Thanksgiving matinee and night; excellent business. The charming star and play were well received. The Power of the Press 1; fair business. The cast was weak in the principal roles. The Turpin Double Quartette (concert) 2; large and fashionable audience. The Spider and Fly 17; Nat Goodwin 19; Black Patti 20; M. G. Field's Minstrels 25; Sowing the Wind 27. **PARK THEATRE** (Harry E. Feicht, manager): The Watson Sisters Nov. 29; excellent business. Some of the specialties were pleasing, but the after-piece was bad. The Rooney Comedy co. 2-5; fair business. A Clean Sweep 10-12; A Cracker Jack 13-15; His Nibs the Baron 17-19; Black Listed 20-22. **MEMORIAL HALL (Soldiers' Home)**: A Cracker Jack 20; crowded house. The sensational situations and excellent specialties introduced won commendation. **ITEMS: DAN JOHNSON** of Joe Murphy's co. was in the city 28 to meet his wife for a brief stay. Mrs. Johnson is a member of the Marie Wainwright co. and is known professionally as Estelle Dale. Milton F. Gunkel left for San Francisco 3, taking charge of the Remenyi Concert co. for a short season on the coast. **DAYTON LODGE**, No. 58, B. P. O. F., gave appropriate memorial services at the Grand Opera House Sunday afternoon 2. Manager Feicht has two efficient treasurers in the persons of Wood Patton and Gilbert Burrows, who look after the box-office of the Grand Opera House and Park Theatre respectively.

**COLUMBUS: HIGH STREET THEATRE** (Albert G. Owens, manager): Little Trixie Nov. 26-29; good business. Blue Jeans 29-30; fine business. Tim Murphy in ALIMONY; good business. Pete Baker 2-5; Kellar 8. **GRAND OPERA HOUSE** (J. G. and H. W. Miller, managers): Gus Heege in Von Vonsen 26-28; fair business. Our Flat 29-31; good business. Joe Ott in The Star Gazer opened to good houses 3-5. Joseph Jefferson 7; Edie Elsler 15.

**KENT: OPERA HOUSE** (W. L. Caris, manager): George W. Larsen's Comedy co. presented Fate, Rip Van Winkle and Crandall's Corners 28-29 to fair business. Beatrice and E. H. La Rue were repeatedly encored. Kentucky Rosedub failed to appear 4. The Riley 10-15; Edie Elsler 29.

**MANSFIELD: MEMORIAL OPERA HOUSE** (E. R. Endly, manager): Fitz and Webster in A Breezy Time Nov. 29; large audience. Blue Jeans 1; well-filled house. Fantasma 10, 11; Limited Mad 15; Black Patti 17.

**BELLEVILLE: GRAND OPERA HOUSE** (George W. Guy, manager): The Old South, booked for Nov. 29, failed to appear. Spider and Fly 10; John L. Sullivan 14.

**IRONTON: MASONIC OPERA HOUSE** (B. F. Ellsberry, manager): May Smith Robbins in Little Trixie pleased a fair-sized audience Nov. 29 at matinee and night.

**CHILLICOTHE: MASONIC OPERA HOUSE** (E. D. Robinson, manager): Willie Collier in A Back Number drew a very good attendance Nov. 26; everybody pleased. May Smith Robbins in Little Trixie 1; fair audience. The Danger Signal 3; very good business.

**SPRINGFIELD: GRAND OPERA HOUSE** (E. B. Foltz, manager): Marie Wainwright in Daughters of Eve Nov. 27; poor business. The Power of the Press 29; S. R. O., both matinee and evening. The Hustler 1; good audience. Beatrice and E. H. La Rue were repeatedly encored. Lincoln Kentucky Rosedub failed to appear 4. The Riley 10-15; Edie Elsler 29.

**MANHATTAN: BEMILLER'S OPERA HOUSE** (Charles Baetz, manager): Trueman De Long's Comedy Entertainers in The Merry Makers Nov. 29 to a fair-sized audience. Lincoln J. Carter's Tornado 3; large advance sale. Faust 7.

**SALEM: GRAND OPERA HOUSE** (Allen and Atchison, managers): Hoss and Hoss to a good house Nov. 27; good performance. Larsen's co. of Players opened 29 for three nights to deservedly small business. Lewis Morrison's Faust 3; packed house. Boston Stars 10; Tim Murphy and Eugene Canfield in ALIMONY 11; Black Patti 13.

**ZANESVILLE: SCHULZ'S OPERA HOUSE** (R. D. Schultz, manager): Willie Collier in A Back Number played a return engagement Nov. 27 to a medium-sized audience. The Arion Opera co., a local organization, produced Mariani, matinee and evening, 29 to large and fashionable audiences. The Hustler pleased a top-heavy house 3. Blue Jeans 4; large house.

**MC CONNELLSVILLE: OPERA HOUSE** (G. R. Hamm, manager): May Smith Robbins in Little Trixie pleased a large audience 3. The New York Dramatic co. commences a week's engagement 16.

**EAST LIVERPOOL: NEW GRAND** (James E. Orr, manager): Lewis Morrison's Faust Nov. 28; banner house of the season. The Limited Mail 4-6; good business.

**WAPAKONETA: TIMMERMEISTER OPERA HOUSE** (G. A. Wintzer, manager): Walker Whiteside as Hamlet Nov. 29 to S. R. O. Mr. and Mrs. Oliver Bryan 6.

**WHITEHORN: MUSIC HALL** (John P. Corday, manager): The Circus Girl was presented Nov. 29; the banner house of the season. The Limited Mail 4-6; good business.

**OREGON.**

**PORTLAND: MARQUAN GRAND** (W. P. Adams, manager): The benefit given Manager Adams Nov. 29 drew a full house. Minnie, Charlotte, and Essie Tittel, with local, amateur talent, appeared in The Galley Slave, and the children of the Portland Turn Verein, under the direction of Professor Robert Krohn, gave their schottische quadrille and torchlight drill. **CORDRAY'S NEW THEATRE** (John P. Corday, manager): The opening of this parlor-like, cosy house 26, by the Pyke Opera co., in Millican's Beggar Student was an unprecedented success in every detail. S. R. O. 29, prevailed at every performance week ending 2. The opera co., individually and collectively, is an excellent organization. It won Portlanders from the first. Laura Millard, as Laura, and Louise Maund, as Brownsville, made brilliant hits. Robert Dunbar, Charles M. Pyke, Francis Nicholas, Al. Leech, and Marcel Perron, also did creditably. **ITEMS: THE** annual musical services of the Portland Lodge of Elks No. 102, were held at their hall in the Marquam 2. The hall was beautifully decorated for the occasion. Martin Pahe, tenor, and Rose Leighton, contralto, have signed

satisfactory. Philharmonic Concert by home talent 14. Gus Hill 16; Primrose and West 17.

**HUDSON: OPERA HOUSE** (F. H. Kells, manager): Minnie Seward and co. produced A Life for a Life: The Convict's Daughter, The Streets of New York, Ten Nights in a Bar-Room, That Boy of Dan's and Little Casino Nov. 26-1; fair business.

**PENN VAN: SHEPPARD OPERA HOUSE** (C. H. Sisson, manager): Minnie Lester in repertoire Nov. 27-1; crowded houses. George Dixon co. 3; good performance to good business.

**CORNING: OPERA HOUSE** (A. C. Arthur, manager): The Girl I Left Behind Me Nov. 29; packed house; good performance. Tornado 12; U. T. C. 14; Marie Jansen 17.

**UTICA: OPERA HOUSE** (H. E. Day, manager): Sadie Martinot presented The Passport afternoon and evening of Nov. 29 before very large and well-pleased audiences. Joseph Jefferson presented Rip Van Winkle 1 at advanced prices to S. R. O. Young Mrs. Winthrop was presented 4, under the auspices of the Utica Cycling Club, before a very large audience. **ITEMS: David L. Dorn, of Thomas Q. Seabrooke's co., is spending a few days at his home in this city.**

**MIDDLETOWN: MARKET SQUARE THEATRE** (H. H. Williams, manager): E. E. Toolie in Killarney and the Rhine Nov. 30; small house. Spider and Fly co. booked for 10 canceled.

**LANCASTER: CHINSTIN STREET THEATRE** (Clara McNeil, manager): May Smith Robbins in Little Trixie to a large house Nov. 30; the co. was well received.

**POMEROY: OPERA HOUSE** (E. L. Keiser, manager): Local talent occupied the house Nov. 29 in a popular concert given by the James T. Lewis orchestra of sixteen pieces, assisted by Miss Amy Whaley, soprano, and Rev. Joseph Clark, basso. The Ariel Quartette drew well 4. Marie Kinzie Comedy co. 17-22.

**FINDLAY: MARVIN OPERA HOUSE** (W. C. Marvin, manager): Boston Comedy co. Nov. 22-29; fair business. The Hustler 20; S. R. O. A Breezy Time 6. John L. Sullivan 12; Spider and Fly 20-21. **ITEMS: Ed. Burgett joined the Boston Comedy co. here; Fred. Elsworth left 20 to join Waite's Comedy co. at Tiffin, O.**

**GALION: CENTRAL OPERA HOUSE** (Waldron and Rettig, managers): Si Plunkard to a large house Nov. 28. Frost and Fanshaw in repertoire 28-30 opened to a good house. **CITY OPERA HOUSE** (S. E. Ribet, manager): Dark.

**STEUBENVILLE: CITY OPERA HOUSE** (Charles J. Vogel, manager): A musical and dramatic entertainment Nov. 29 by the St. Paul Girls' Guild to a good house. The Hustler 4; top-heavy house. May Smith Robbins 8; Powell 10; Black Patti 12; Vreeland Minstrels 15.

**UNIONVILLE: CITY OPERA HOUSE** (Elvin and Van Ostran, managers): Stowe and Co.'s U. T. C. co. Nov. 27; Sadie Hasson in A Kentucky Girl 30; both to S. R. O. Little Trixie 6.

**MASQUON: BRUNNER'S OPERA HOUSE** (George T. Crawford, manager): Si Plunkard Nov. 28; crowded house. A Breezy Time 26; fair audience. Virginia Saftel Mercer, readings, assisted by home talent, 27; large audience. Robinson Opera co. opened a week's engagement to a good house 3.

**NEWARK: MUSIC HALL** (E. Wallace, manager): Emily Bancker, supported by a good co., presented Our Flat Nov. 29 to fair business. Hoss and Hoss 1; small house.

**TROY: OPERA HOUSE** (G. A. Brannan, manager): The Hustler 20; good house. Killarney and the Rhine 29; light business on account of stormy weather and counter attractions. Pete Baker 14.

**TOLEDO: PEOPLE'S THEATRE** (Brady and Garwood, managers): Steve Brodie faced a house crowded from pit to dome, and received a royal reception, with his On the Bowery week of 3-8. The Passing Show booked for 17.

**CAMBRIDGE: HAMMOND'S OPERA HOUSE** (R. Hammond, manager): A Breezy Time Nov. 30; packed house. **LIMITED MAIL**.

**HAMILTON: GLOBE OPERA HOUSE** (Connor and Voigt, managers): Marie Wainwright in Daughters of Eve Nov. 28; good house. A Cracker Jack to a fair house 1.

**KENTON: DICKSON'S GRAND OPERA HOUSE** (Henry Dickson, manager): A Breezy Time Nov. 30; packed house.

**MONTGOMERY: GRAND OPERA HOUSE** (John D. Mishler, manager): William Collier presented A Back Number 30 to a large and very appreciative audience. Nellie M. Henry in A Trip to the Circus to good business. Our Country was presented 3-5 under the auspices of the Memorial Hospital to packed houses at every performance. **FAMILY THEATRE** (John Harris, manager): Business continues good at this house.

**JOHNSTOWN: ADAIR'S OPERA HOUSE** (Alexander Adair, manager): Newton Beers Nov. 26-1; good business at popular prices. A co., styling themselves Frohmann's Gaiety co., gave a very poor performance to a good house 3. **JOHNSTOWN OPERA HOUSE** (John D. Mishler, manager): William Collier presented A Back Number 30 to a large and very appreciative audience. Nellie M. Henry in A Trip to the Circus to good business. **JOHNSTOWN: THEATRE** (John D. Mishler, manager): The Gormans in Gilhoolys' Alabam 1; Craft of Society 4; both to fair business. **THEATRE** (John D. Mishler, manager): Joseph Jefferson in Rip Van Winkle 29; with matinee, to large business. **JOHNSTOWN: DAVIS' THEATRE** (George E. Davis, manager): True Irish Hearts 3-8 to good business.

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Murphy, manager): Maurice Drew's Players week ending 1 in repertoire to fair business. Aiden Benedict's on, in Fabio Romani 8; \* Bella 10.—**NORRIS THEATRE** (Harold Corson, manager): Vaudeville co. 2-8, including Billy Wright, Belle Cushing, Mile. Pasquena, Castilian Sisters and Leslie and Jordan to good business.

**CARBONDALE.**—**GRAND OPERA HOUSE** (Dan P. Byrne, manager): The Gormans in *Gilhoolys Abroad* Nov. 20, fair business. Dan P. and Will J. Byrne of the Grand gave a dinner to about twenty-five of their friends 2.

**SHENANDOAH.**—**THEATRE** (P. J. Ferguson, manager): George Learock and a good co. presented Faust to a large and well-pleased audience 4. Maurice Drew's Players 10-12.

**YORK.**—**OPERA HOUSE** (R. C. Bentz, manager): Dockstader's Minstrels 1; fairly good attendance. Prodigal Daughter 3; fair house. \* Bella 4; good house. Fabio Romani 6; Souza's Band 11; Grau's Opera co. 15.

**WASHINGTON.**—**OPERA HOUSE** (John F. Hare, manager): The Police Inspector was given Nov. 29, with a Thanksgiving matinee, for the benefit of the local police force, to a full house. The co. was good and the specialties were well received. Bessie Bonelli in *Playmates* 17.

**DANVILLE.**—**OPERA HOUSE** (F. C. Angle, manager): George Learock in *Faust* 3 pleased the largest audience this season.

**FREELAND.**—**OPERA HOUSE** (John J. Welch, manager): Hazleton Bijou co. Nov. 22; good house. Ada Gray, who was to appear 1-3 cancelled on account of illness.

**PHILIPSBURG.**—**PLUCK'S OPERA HOUSE** (H. D. Bloom, manager): H. F. Froman's Bostonian Metropolitan co. gave a poor performance to the lightest house of the season Nov. 20. Private Secretary, booked for 1, failed to put in an appearance. Kittie Rhoades opened a week's engagement in *Queens on 3* to S. R. O. She is a great favorite here.

**CONNELLSVILLE.**—**NEW MEYER'S OPERA HOUSE** (Charles R. Jones, manager): Police Inspector 1; fair-sized audience. Froman's Bostonian Metropolitan co. 4; small house. The Great Granger 3.

**POTTSVILLE.**—**GRAND OPERA HOUSE** (George R. Harrison, manager): Robin Hood Opera co. Nov. 20; large house at advanced prices. *The Span of Life* 3; remunerative business.

**SHAMOKIN.**—**G. A. R. OPERA HOUSE** (John F. Oster, manager): The Mikado, local, Nov. 29, 30; packed houses. Maurice Drew and Lizzie May Ulmer in *Playmates* 3-6 to big business.

**MCKEESEY.**—**WHITE'S OPERA HOUSE** (F. D. Hunter, manager): Enemies for Life pleased a good house Nov. 28. May Howard Specialty co. gave a clever performance both afternoon and evening 20.—**ALTMAYER'S THEATRE** (R. B. Beane, manager): Willie Collier in *A Back Number* to a full house, matinee and night, 29. Sadie Hasson presenting A Kentucky Girl pleased a large audience 1. The Little Spectator co. to fair houses 2.

**NANTICOKE.**—**BROADWAY OPERA HOUSE** (James Kleckner, manager): The Circus Girl pleased a small house Nov. 30. The Howardstock co. opened 3 for the week to large business, and prospects are good for a successful week.

**WARREN.**—**LITERARY THEATRE** (F. R. Scott, manager): Gus Williams in *April Fool* Nov. 20; fair-sized audience. Jessie Cohen's dances made a hit. Winter Concert co. 3; good business. *The Star Gazer* 8.

**TITUSVILLE.**—**OPERA HOUSE** (John Gahan, lessee): Concert by Coleman's Band, a local organization, 3; crowded house. Rev. Anna Shaw was due 4, but telegraphed that illness would prevent her keeping the engagement. Bates Brothers co. played Humpty Dumpty 1; small audience.

**WILKES-BARRE.**—**GRAND OPERA HOUSE** (M. H. Bungard, manager): The Gormans' *Gilhoolys Abroad* Nov. 20, matinee and evening, to large and well-pleased audiences. Paul Kaaufer 1, matinee and evening, to fair business. Two Johns Comedy co. 4; light business.—**MUSIC HALL** (Daniel Shidley, manager): The Pride of Mayo 20-21 pleased large houses. Wife for Wife opened a three days' engagement 3, and are doing fair business.

**WILLIAMSPORT.**—**LYCOMING OPERA HOUSE** (John L. Guister, manager): Bootie's Baby Nov. 20; small but pleased audience. Willie Collier in *A Back Number* 4; fair-sized audience. The Gormans in *The Gilhoolys Abroad* 6; *Span of Life* 8.

**UNION CITY.**—**COOPER OPERA HOUSE** (J. H. Blanchard, manager): Byers and Glengow's *La Cucina* attracted in repertoire 3-5 to fair business. Living Pictures local talent, will be presented 8 for the benefit of St. Matthew's Church.

**CORRY.**—**WEEKS' THEATRE** (L. A. White, manager): Waite's Comedy co. 3-8; packed houses. Kentuck 11; The Trolley System 18; The Crosby Hose Minstrels, home talent, 25.

**SHREVEPORT.**—**MARSHALL HALL** (Wagner and Reis, managers): James B. Mackie in *The Side Show* pleased a fair audience 3. J. C. Lewis in *Si Plunkard to medium business* 4. The Wilbur Opera co. week 3-5 to S. R. O.

**HAZELTON.**—**GRAND OPERA HOUSE** (G. W. Hamerly, manager): Sherman and Morrissey's Comedians presented A Jay Circus to a well-filled house 4.

**EASTON.**—**ABLE OPERA HOUSE** (Dr. William K. Detwiller, manager): Charles T. Ellis pleased large audiences, matinee and evening, Nov. 20. Black Crook 30; fair business. Thomas E. Shea opened a week's engagement 2; large house. Tar and Tartar 10; Ada Grey 12; Blue Jeans 14.

**BLOOMSBURG.**—**OPERA HOUSE** (W. O. Holmes, manager): Simmons and Devere's Kentuck 30.

#### ROHDE ISLAND.

**NEWPORT.**—**OPERA HOUSE** (H. Bell, manager): Primrose and West's Minstrels gave a very satisfactory entertainment to a large house 3. Charles Frazee's co. in *Sowing the Wind* was well received by a good house 5. George Wilson in *The Guv'nor* II; Hallen and Hart 18.

**PAWTUCKET.**—**LOTHROP'S OPERA HOUSE** (William C. Chase, manager): H. Percy Meldon in *Ranch* 10, 3-8; fair business. Dan McCarthy in *The Pride of Mayo* 10-12; The Rambler from *Clare* 13-15.—**AUDITORIUM** (J. W. Micklejohn and Co., managers): The Progs of Windham 12-14; packed houses.

**WESTERLY.**—**BLIVEN'S OPERA HOUSE** (C. B. Bliven, manager): A well pleased and good-sized audience saw Richard Golden in *Old Jed Prouty* 3. Under the Lion's Paw booked for 13 canceled.

**WOONSOCKET.**—**OPERA HOUSE** (G. M. Blandford, manager): Derby Mascot 1; fair house. Mora 3-5; fair business. T'vo Orphan 12; Texas Star 15.

#### SOUTH CAROLINA.

**GREENVILLE.**—**THEATRE** (J. C. Fitzgerald, manager): Lincoln J. Carter's Tornado Nov. 20; fair business. Boyd's Modern Minstrels 20; good business. Si Perkins 6; The Burglar 18.

**NEWBERRY.**—**OPERA HOUSE** (Whitmore and Bardia, lessees): Harriette Weems Nov. 18; highly pleased audience. Boyd's Minstrels 27; poor business.

**SPARTANBURG.**—**OPERA HOUSE** (J. B. Liles, manager): Boyd's Modern Minstrels Nov. 20; good house. Si Perkins 7.

**COLUMBIA.**—**OPERA HOUSE** (Eugene Cramer, manager): Perkins' co. presented The Burglar Nov. 30-1 to large houses. Little Lottie Briscoe captivating all. The Schubert Symphony Club 4; pleased audience.

#### TENNESSEE.

**MEMPHIS.**—**NEW LYCUM THEATRE** (John Mayhew, manager): This house was formally opened on 3 with Ossie Skinner in *His Grace de Grammont*. The opening was a brilliant success, and many congratulations and good wishes were showered upon Manager Mahoney. The house is one of the finest in the country, and all who have seen it pronounce it an original model, different from any that they have yet seen. The lower floor contains 600 seats, besides six boxes, with no post obstructions of any kind, while right above this floor is the mezzanine, containing thirty-one stalls and boxes, with seating capacity of from four to eight each. Above this are the family circle and gallery, the entire having a seating capacity of 1,000. The attractions booked are some of the best on the road. Mr. Skinner also produced The King's Jester and Shylock to very large, fashionable and enthusiastic audiences, the engagement being one of the most successful ever had in this city. Thomas Q. Seabrook follows.—**GRAND OPERA HOUSE** (R. S. Douglas, manager): Hoyt's No. 2 co. in Nov. 20-1. James H. Wallick in his melodrama, *The*

*Bandit King* 3, introducing his horses and other equines to fair business. James J. Corbett underlined.—**AUDITORIUM** (Ben M. Steinbeck, manager): U. T. C. (Grissold's) 20-1; fair business.

**NASHVILLE.**—**THE VANDOME** (W. A. Sheetz, manager): Warde and James Nov. 21; large and enthusiastic house. The Ensign 3-5; very light business. James H. Wallick in *The Bandit King* 6-8; Joseph Jefferson 10, 11.—**GRAND OPERA HOUSE** (Curry and Boyle, managers): *The Silver King* 20-1; fair business. House dark till 15.—**THE BIJOU** (Brown and Lewis, managers): A. V. Pearson's She 3-6; good houses.—ITEM: Molars, Warde and James were the recipients of many social attentions from their friends here. Mr. Ward lectured 29 before the pupils of Ward's Seminary.

**CHATTANOOGA.**—**NEW OPERA HOUSE** (Paul R. Albert, manager): Carter's Tornado co. gave a satisfactory performance Nov. 20 to a large audience. Noss Jollity co. at popular prices 20 and matinee 20, 11 and matinee to packed houses and delighted audiences. The Ensign 6.

**JACKSON.**—**PYTHIAN OPERA HOUSE** (Woerner and Baum, managers): Warde and James presented Othello 3 to a crowded house at advanced prices. James J. Corbett in *Gentleman Jack* 3.

**KNOXVILLE.**—**STAN'S THEATRE** (Fritz Staub, manager): The Ensign Nov. 30, with matinee, to good business. Baldwin-Melville co. opened a week's engagement to 3 to R. O. 10.

**BRISTOL.**—**HARLEMING OPERA HOUSE** (Mother, Aiken and Still, lessees): Joshua Simpkins Nov. 20; matinee and evening, to good business. Performance satisfactory.—ITEM: Bristol Lodge of Elks held their memorial service in the Opera House, which was attended by a large audience of our leading citizens.

#### TEXAS.

**HOUSTON.**—**SWERNY AND COOMBS' OPERA HOUSE** (E. Bergman, manager): Lillian Lewis gave Cleopatra matinee and night Nov. 27 to very large houses. Scenic effects very fine, but the play was somewhat disappointing. Devil's Auction co. 28, 29. New costumes and new business added to the strength of this attraction; fair attendance. Milton Nobles 30-1; fair houses.

**DALLAS.**—**OPERA HOUSE** (George Ansey, manager): Barlow Brothers' Minstrels Nov. 29; very light business.

**ROANOKE.**—**ACADEMY OF MUSIC** (J. D. Lazell, manager): Bates Brothers' Humpty Dumpty 3; fair audience.

**FREDERICKSBURG.**—**OPERA HOUSE** (David Hirsh, manager): Sadie Whiteford's co. in Ingomar 2; small house. Wilfred Clarke 18.

Howard Opera House Orchestra, under the leadership of Bert Waterman, receives nothing but praise from all who stay at this house.

**BRATTLEBORO.**—**TOWN HALL**: Hands Across the Sea delighted a fair-sized audience 3. Black Crook 7; Mollie Killingbeck Comedy co. 12.

#### VIRGINIA.

**RICHMOND.**—**ACADEMY OF MUSIC** (Thomas G. Leah, manager): Joseph Jefferson in *Rip Van Winkle* to the capacity of the house Nov. 26. Humpty Dumpty 27, 28; small audiences. Paws Ticket 20, 21, 22; good business. Robin Hood co., presenting Robin Hood, 2, 4, and The Knickerbocker matinee and evening 3; house crowded at each performance with a fashionable audience. R. E. Graham appeared in *The Knickerbocker* for the first time as Peter Stuyvesant, and created a very favorable impression. In Old Kentucky 12, 13.

**LYNCHBURG.**—**OPERA HOUSE** (Ernest R. Gilbert, manager): Bates Brothers' Humpty Dumpty 1; small house. In Old Kentucky 11; Mabel Paige 17-22.

**DANVILLE.**—**ACADEMY OF MUSIC** (Col. J. M. Neal, manager): At this house the Swedish Quartette Concert co. Nov. 30 to a rather small audience, but gave a satisfactory performance. Local amateurs, under the direction of Prof. Phifer, held a large audience, and were much applauded.

**PETERSBURG.**—**ACADEMY OF MUSIC** (William E. French, manager): Bates Brothers' Humpty Dumpty 1; small house. In Old Kentucky 11; Mabel Paige 17-22.

**ALEXANDRIA.**—**HILL'S OPERA HOUSE** (J. M. Hill, manager): Sadie Whiteford 4; small audience. The play chosen was *Pygmalion* and *Galatea*, which should have drawn a larger crowd, but the town was billed but a couple of days, and badly at that, which had a great deal to do with the poor attendance. But little can be said of the supporting co., but Miss Whiteford's performance of *Galatea* is nothing short of marvelous for a girl not yet fifteen years of age. With grace, beauty, and a voice of singular sweetness, a brilliant career awaits her. At the earnest request of some of the most prominent citizens who were present, the co. will remain over and present *Ingomar* 3. Dockstader's Minstrels 10; U. T. C. 22.

**ROANOKE.**—**ACADEMY OF MUSIC** (J. D. Lazell, manager): Bates Brothers' Humpty Dumpty 3; fair audience.

**WALLOPS ISLAND.**—**OPERA HOUSE** (David Hirsh, manager): Sadie Whiteford's co. in Ingomar 2; small house. Wilfred Clarke 18.

**WASHINGTON.**—**WALLA WALLA.**—**OPERA HOUSE** (H. V. Fuller, manager): U. T. C. 3, with street parade, four bloodhounds and a live crocodile. The Jolly Chums 11; Charles Riggs co. 16; Carleton Opera co. 22; The Troubadours 31.

**TACOMA.**—**THEATRE** (John W. Hanna, manager): Damon and Pythian Nov. 29 with Lawrence Hanley, McKee Rankin and W. J. Fife in the leading roles to fair business. W. J. Fife did his best work in this play.—**NINTH STREET THEATRE**: Marie Heath in *A Turkish Bath* 25 and matinee; good attendance. Miss Heath made a great success.

**WEST VIRGINIA.**—**WHEELING.**—**OPERA HOUSE** (F. Riester, manager): Willie Collier in *A Back Number* Nov. 28 pleased a large audience. Morrison's Faust drew two large houses.

**GREENSBORO.**—**LYV OPERA HOUSE** (A. T. Rose and Co., managers): Milton Nobles in *Love and Law* Nov. 28; good business. Alabama 27; full house. Sam Jones 29; small house.—**ITEM**: C. N. Brooks, a society young man, got up a theatre party of some forty couples of young people, and attended Alabama in a body. After the play a hop was given. Dewey-Heywood Concert co. 3.

**GAINESVILLE.**—**OPERA HOUSE** (Paul Gallin, manager): Carrie Lamont in *Is Marriage a Failure?* Nov. 28; pleased audience. Hennessy-Leroy 6-8.

**EL PASO.**—**MYERS' OPERA HOUSE** (McKie and Shetton, managers): Core Payne co. in repertoire week of Nov. 28-4; good houses.

**GREENVILLE.**—**KING OPERA HOUSE** (J. O. Teagard, manager): Alba Heywood's Edgewood Park Nov. 28; very fair business. Prof. Vernelo and co. of Cincinnati 29; fair business. Perkins and Fisher in *A Cold Day* 1; small but pleased audience. Having open time, 2, by special request they again appeared in *Chip of the Old Block*.

**PARKERSBURG.**—**ACADEMY OF MUSIC** (H. N. Roby, manager): Vredland's Minstrels 3; fair business. General Gordon lectures 7; McFadden's Elopement 8.—ITEM: The Parkersburg Choral Society gave their first concert of the season to a packed house. The second concert of the series will be given 3 with W. H. Reiger, tenor, and Mrs. Carrie B. Johnson, of Cincinnati, pianist.

**WESTON.**—**BISMARCK OPERA HOUSE** (F. Brinkman, manager): Vredland's Minstrels 4; popular prices; attendance good. Recepits, \$800. Carl Brechin's Ten Nights in a Bar-Room 8.

**WISCONSIN.**—**RACINE.**—**BELLE CITY OPERA HOUSE** (Sherman Brown, manager): Charles Dickson and his excellent co. was the Thanksgiving attraction, Incog. to fair business at matinee, and A Jolly Good Fellow in evening to S. R. O. The Prodigal Father 2; large business; very good performance. Joseph Murphy 6.—ITEM: War is again being waged on the question of Sunday performances. The movement is led by the Citizens' Association, headed by one of the clergy, but the Opera House management say all Sunday dates will be filled.—Memorial services of the Elks were held afternoon of 2 by Racine Lodge No. 22.

**OSHKOSH.**—**GRAND OPERA HOUSE** (J. E. Williams, manager): John Dillon in *Our Next Congressman* 3; full house.

**APPLETON.**—**OPERA HOUSE** (E. Erb, manager): John Dillon Nov. 30; satisfactory business and performance.

**LA CROSSE.**—**THEATRE** (J. Straslika, manager): The Calh

## MIRROR INTERVIEWS.



From a photograph by Savory.

Rose Coghlan.

Rose Coghlan is now a full-fledged star. Formerly she was a brilliant stock actress. She succeeded Ada Dyas as leading woman of Wallack's stock company, and from 1876-1885 acted in an extensive list of new productions. She also participated in the various revivals of old comedies and other standard plays. This is what she had to say about her stage career in the course of an interview at her residence in Eighteenth Street last Friday.

"I am not an actress from preference. I'd rather ramble through the woods, climb mountains, go fishing, riding, or hunting than receive all the public applause that could possibly be bestowed on my work behind the footlights. Not that I don't enjoy public appreciation of my efforts. Every woman likes admiration. But what I mean is, that the dramatic game really isn't worth the histrionic flicker. Considering the struggles, trials, and humiliations that every actress has to submit to, I should say that a woman is better off in every way if she remains in her home. A woman's natural vocation is domesticity; and professional laurels are a delusion and a snare."

"Then you wouldn't go on the stage if you had your life to live over again?"

"Oh, I don't say that. Fate ordained that my sphere of usefulness should be on the stage, and possessing the histrionic temperament, I took to acting very readily and have always enjoyed acting in congenial roles. I am convinced, however, that I should have been happier if it had been my lot to settle down in a country house, surrounded by those I love, and with the opportunity of rambling and riding over hill and dale at my own sweet will. For I love my home, and I love nature with all my heart and soul."

"Tell me about your career."

"I was born in Peterboro, England. My father, Francis Coghlan, was a journalist. He compiled a number of useful guide books, and started the first English paper in Brussels. Father died when I was a child, and I afterwards lived with my sister-in-law in Greenock, Scotland. It was there, at the age of sixteen, that I made my first appearance as one of the witches in Macbeth. My brother Charles had abandoned the bar to go upon the stage, which naturally paved the way for me to follow suit. In 1879 I secured an engagement at the Gaiety Theatre, London, and afterward acted at the Lyceum and Court Theatres. While acting in London I had the good fortune to make somewhat of a hit as Tilly Price, a Yorkshire girl, in a dramatization of 'Nicholas Nickleby.'"

"How did you happen to come to America?"

"I came over with the prospect of supporting Katherine Rogers in 'The Woman in White' and other plays, but it was eventually decided not to undertake the tour. I made my American debut on Sept. 2, 1872, at Wallack's as Mrs. Honeyton in 'A Happy Pair.' Lester Wallack wished to determine on that occasion whether I was qualified to become a member of his stock company. The performance resulted in his offering me an engagement of \$75 a week for the subsequent season. Meanwhile I appeared at Wallack's in E. A. Sothern's company, playing Mary Meredith in 'Our American Cousin' and Alice in 'Brother Sam.'"

"Did you appear with the Wallack stock company the following season?"

"No, I did not. I returned to England, where the chance was given me to play a special engagement with Charles Matthews, one of the parts assigned to me being Miss Grantham in 'The Liar.' After that I starred for a while in the English provinces as Lady Teazle in 'The School for Scandal.' Then I played Violin in 'Twelfth Night' for three months in a series of Shakespearean revivals by Charles Calvert at the Princess's Theatre of Manchester. That engagement was followed by another starring tour in the provinces, this time in Miss Multon and East Lynne. My provincial success in East Lynne led to an eight weeks' engagement in the same piece at the St. James's Theatre, London. Subsequently Barry Sullivan engaged me for his tour in Shakespearean plays and I filled successive engagements as leading lady at the Princess's and Adelphi of London."

"Did you not make a hit in 'All For Her'?"

"Well, I received very flattering notices for my personation of Lady Marsden when Palgrave Simpson and Herman Merivale produced 'All For Her' at the Holborn Theatre of London in 1873. The year following I received a telegram from Mr. Wallack offering me a substantial inducement to return to New York. After a short engagement at Wallack's, where my brother Charles was the leading man, I played an engagement in San Francisco where they made a great deal of me. On my return to New York I first played in 'Rescued at Booth's Theatre, and then appeared at Wallack's as Stephanie in the production of 'Forget-Me-Not.'"

"What other plays did you appear in at Wallack's?"

"Oh, lots! In 'La Belle Russe,' 'The World,' 'Scrap of Paper,' 'Youth,' 'The Silver King,' 'The Lyons Mail,' 'Moths,' 'Lady Clare,' and many other productions. I also appeared, of course, in the various old comedies that were revived at Wallack's from time to time."

"When did you start on your first starring tour in this country?"

"Shortly after Henry E. Abbey assumed the management of the Wallack stock company I severed my connection with that organization to go starring under the management of Augustus Pitou, but as my brother's play of 'Jocelyn' was not completed in time I returned to Wallack's for a while. On April 7, 1885, 'Our Joan,' written by Merivale and Dale, was produced at Wallack's."

I appeared in the title role, with the intention of starring in the piece during the following season. As you know, 'Our Joan' took very well, but I also tried several other plays during my first starring tour—'Princess Olga' and 'The Idol of the Hour.' Subsequently I produced 'Jocelyn' and 'Lady Barter,' another play by my brother."

"Did you not play some of your old comedy roles after you went starring?"

"Oh, yes. During my New York engagement at the Union Square Theatre in 1887, for instance, I appeared as 'Lady Gay Spanker,' 'Peg Woffington,' and 'Rosalind.' My starring repertoire also includes 'Zicka in Diplomacy' and 'Stephanie in Forget-Me-Not.'

"Are you not identified with roles of the adventurous order?"

"Not altogether. I think I am identified fully as much with heroines of the lovable order and old comedy types."

"What are your favorite characters?"

"Suzanne in 'A Scrap of Paper' is a charming part. I am also very partial to 'Stephanie in Forget-Me-Not.' I have to put my thinking apparatus to work every time I play 'Stephanie.' It's full of possibilities for a new conception and a new interpretation of the lines."

"Was 'A Woman of No Importance' a success?"

"It certainly was from a box-office standpoint. Some of the critics thought Oscar Wilde's lines a trifle suggestive. It never struck me that way when I read the manuscript. Otherwise I should not have produced the piece. Some of the New York critics now find fault with my latest piece, 'Nemesis,' because it is not up-to-date, but it pleases our audiences, and we expect to do very well with it on the road. The piece has undergone some radical changes since the first night. We have introduced lines to intimate to the audience long before the last act that the Marquis d'Aumale, whom Miss Walanoff hates so bitterly, is in reality the twin brother of the man who tried to betray her twelve years previously. All superfluous soliloquies have been cut out, and the incidents that lead up to the duel scene in the last act are now effectively enacted instead of being merely related. Altogether I think that the play has been greatly improved."

Shall you produce any other new plays this season?"

"Not if Nemesis is as much of a success as I think it is. My engagement at the Star is for four weeks. During the last week of the engagement I shall probably appear in 'Forget-Me-Not,' 'Diplomacy' and 'A Scrap of Paper.' I have not acted Suzanne in New York for a long time. I am also contemplating a revival of 'The Woman in White.' It's difficult to find new and well-constructed plays that are suitable for me to star in. The audiences on the road want to see me in a play that requires me to be on the stage nearly all the time during the performance. It was different when I appeared with my brother, Charles. We were joint stars and the audiences were perfectly willing to have one star at a time, and let the other take a rest in the dressing-room. So, you see, that a star doesn't always monopolize the dialogue and the centre of the stage from pure egotism."

"Have you had any peculiar experiences on the road?"

"I can only recall one experience of an adventurous order. It occurred one season when Frederic de Belleville, Charles Walcott, and A. S. Lipman were members of our company. We had taken a special train at Kansas City on our way to St. Louis. Owing to a heavy snowstorm we were side-tracked for twelve hours in a mountainous section of the country that had been infested with a gang of organized bandits. We were just sitting down to while away the time with a game of cards, when to our horror a rufianly set of individuals were seen approaching the car. De Belleville rushed for his trusty rapier, Walcott brandished a pistol, while Lipman seized a topheavy cane. They were all prepared to die game, and vowed the bandits should only reach me over their dead bodies. When the bandits caught sight of the murderous weapons and noticed the look of deadly determination in the eyes of my chivalrous protectors, they seemed completely unnerved and began a precipitous retreat. De Belleville jumped from the car, and seizing one of the bandits by the collar struck mortal terror to his soul by demanding an immediate confession of their murderous intentions. 'We aint agoin' to steal nothin,' said the fellow. 'We jest come down to see if vez wouldn't play The Lady of Lyons for while vez is snowed up.'"

"Did you reach St. Louis in time?"

"No we missed the Sunday night performance. We sued the railroad company and secured \$1,150 damages. Some years afterwards my agent tried to make arrangements for another special train at Kansas City, but the company wouldn't have it. They said they weren't going to run the risk of giving up \$1,150 for the pleasure of furnishing Rose Coghlan with a \$200 special."

Just then a bright little girl bounded into the room and nearly smothered Miss Coghlan with kisses.

"Is this your adopted daughter?"

"Yes, that's Rosalind. She's ten years old now, and we're very fond of each other. She says she doesn't care to go upon the stage, but when she grows up she's going to keep house for Mr. Sullivan and her mamma."

"Has your husband given up acting?"

"Oh no, but Mr. Sullivan has his hands full at tending to the managerial end of the company at present."

"By this time Pujoss, the pug-actor, who made his debut in 'Dorothy's Dilemma,' was frolicking with Rosalind all over the room. Accordingly Miss Coghlan and I declared the interview adjourned *sine die*."

A. E. B.

## THE FATAL CARD'S CAST.

The Fatal Card will be produced by Charles Frohman at Palmer's Theatre on Dec. 31.

The cast comprises the following people: E. J. Ratcliffe, W. H. Thompson, W. J. Ferguson, R. A. Roberts, James A. Barrow, J. H. Stoddart, C. J. Richman, H. A. Moray, John Benson, James Kerney, William Cummings, J. E. Pierson, Amy Busby, Agnes Miller, Adrienne Danolles, May Robson, Georgia Busby, Harriet Sterling, Lottie Campbell.

The production will be under the sole management of Charles Frohman.

## AN EXPERT IN ATTACHMENT.

James H. Alliger, manager of the Harriette Weems company, has invented a novel device to keep the property of the company out of litigation. He is said to have worked the scheme successfully in various cities where the company has played in.

In Atlanta, recently, he swore out an attachment on all the property of the company, amounting to \$25, which he claimed as back salary. Before the performance the sheriff levied on the property in behalf of the manager. After the performance the company settled the attachment by paying the cost, and the goods were released.

Christmas and New Year's open at Grand Opera House, Canandaigua, N. Y. Big nights. Telegraph or write at once.

## VIEWS OF BOOKS.

"The Basic Law of Vocal Utterance." By Emil Sutro. Edgar S. Werner, New York.

This little volume contraverses accepted theories regarding voice-production and the formation of speech-sounds, and attempts to reduce to order, upon natural conditions, training methods, which are now almost as diverse as teachers in number. The author claims to have discovered a new vocal cord, and to be able to prove that speech sounds are the product of inspiration as well as of expiration. This antagonizes all scientific holdings on the subject. Mr. Sutro draws distinction between the air taken for life purposes and that taken for voice purposes. He claims that vital breathing can and should go on independently of artistic breathing, and that the two processes should not conflict. He combats the theory that the lungs are a reservoir for air, which, in the vocal act, is pressed against the vocal cords of the larynx, thereby producing tone and kindred theories, and says that it is a physical impossibility to give the sufficient expiration, force and rapidity to the lung, air to put muscular and cartilaginous tissues into tonal vibration, as this force and this rapidity can come only from the external atmospheric pressure; and that preparatory lung inhalations for voice purposes therefore obstruct rather than aid the vocal art. Mr. Sutro's theories will no doubt excite discussion among the experts with whom they have to deal.

"The Prince's Wooing." A dramatic poem, by Louise Mallon. Baltimore, Md.

This is a fanciful little tale, with a mediæval atmosphere, written in blank verse. Beatrice, the war captive of a king, bewails her lot, although she is made the companion of the king's daughter, Yolande. Beatrice is in love, and thus would have her freedom to return to her lover. Yolande scoffs at love, and while she scoffs a troubadour appears. Beatrice recognizes him as the prince of her own country upon whom she has set her affections; but the prince has been smitten with Yolande, and seeks in this disguise to win her. Yolande, although she had laughed at the tender passion, at once falls in love with the troubadour-prince. Beatrice, who had declared her passion for the prince, and been gently repulsed by him, revenges herself by disclosing his identity to the king, who is instinct with the mediæval impulse for blood. The prince is the son of his enemy, and he will now kill him for daring to invade his domain and court his daughter. Yolande, however, declares her love for the troubadour, and threatens to become a wanderer if he is slain. The king relents and blesses the lovers, and Beatrice is permitted to return to her country with her happiness. There is nothing dramatic in the development of the tale, but the versification is sometimes poetic and sometimes skilful.

## UNDER THE BLACK FLAG.

Reno and Williams' company are playing 'An Arabian Night' and 'The Clemencian Case' in the small towns around Corning, N. Y. They are using Augustin Daly's three-sheets for 'An Arabian Night,' and calling themselves Augustin Daly's Company of New York Players.

The Sawtelle Comedy company are pirating 'Rosedale.' They lately appeared in Adams, Mass.

Mortimer and Darrell's Players are pirating 'Jane in Illinois.'

Claude D. Pelham's company is pirating 'My Partner' in Massachusetts.

A company under the management of Harry Linson, entitled J. W. Macready's Players are pirating in Pennsylvania, at cheap prices. The repertoire includes 'A Celebrated Case,' 'Uncle Daniel,' 'Kit, the Arkansas Traveler,' 'The Banker's Daughter,' 'The Silver King,' 'Monte Cristo,' 'The Two Orphans,' 'Peck's Bad Boy,' 'Passion's Slave,' and 'The Danites.' A Correspondent informs THE MIRROR that this company also uses the paper of In Old Kentucky, 'A Nutmeg Match,' and other plays.

A company of pirates called J. C. Rockwell's People's Theatre company is using a mutilated version of 'Jane' under the title of 'Charley's Uncle,' in Northern New York.

In conversation with a manager who has recently traveled through Iowa, a State in which pirates thrive, THE MIRROR correspondent at Mankato, Minn., recently learned the secret of some piratical successes. Speaking of a well-known pirate this manager said: "This fellow will go into a town and put out more Frohman paper than Frohman himself would put out. He will follow Walter Sanford's 'My Jack' into town and cover the walls, boards and windows with Sanford's 'My Jack' paper where Sanford a short time before had been more sparing in its use." And this manager added: "Surely there ought to be some way of reaching the paper thieves, if nothing can be done with the play thieves."

From Whitecastle, La., comes a pale red "dodger" announcing Emma Warren "and her celebrated military band and operatic orchestra—the largest and most complete dramatic and musical organization on the road, Barrington, N. J., which at popular prices presents the Wall Street King; or, The Henrietta, Fogg's Ferry, Queen, Mother and Son, The Child Stealer, Little Lord Fauntleroy, Camille, and A Mountain King. Comment is unnecessary."

The Sadie Radmond Comedy co. continues to pirate 'The Old Homestead' and 'The Private Secretary' in Missouri.

Dan. R. Robinson, who is pirating 'Peck's Bad Boy,' the sole right to which is held by Wilson and Co., tried ineffectually to get a date with Manager Cline, of New Albany, Ind., recently. Manager Cline is a foe of pirates, and declined to treat with Robinson.

A stock company, managed by Clinton Russell, played Louis Aldrich's 'My Partner' at the Theatre Royal, Hamilton, Canada, last week, and are presenting 'Saints and Sinners' this week.

At the Plattsburg, N. Y., Theatre, recently, a play was announced and performed as "Hoyt's 'A Trip to Chinatown,' by Augustus Thomas, author of the successful plays 'Alabama' and 'Surrender.'

## THE BLACK CROOK CAUSES TROUBLE.

The enticing Venues displayed on the gorgeous lithographs of The Black Crook company are responsible for getting a lot of schoolboys into trouble at Peckskill, N. Y. Colonel Orleman, principal of a local military school, gave a squad of cadets permission to attend the scatative show, provided they did not wear their uniforms. The boys accordingly purchased two whole rows of seats in the orchestra.

When this became known three brethren of the cloth called upon Col. Orleman and induced him to rescind his permission. The boys, however, attended The Black Crook performance regardless of the penalty that might follow.

The penalty consisted in each cadet receiving twenty-four marks, meaning twelve hours' extra time at drill. The boys have rebelled and declare that they will rather leave the school than submit to this injustice. The faculty do not know whether the pigeon-hole is the penalty or not.

## PROFESSIONAL DOINGS.

W. J. Fielding, late manager of 'Our Flat,' arrived in New York yesterday.

H. P. Taylor went to Philadelphia last week in the interests of Maine and Georgia.

Marie Arkwright has signed for the Bubb Comedy company.

Robert Mantell's company will lie off during the week of Dec. 17.

George W. Leslie will retire from the Willie Collier company on Dec. 22.

Frank Florence has succeeded T. H. Matthews as business manager of 'Jolly Old Chums.'

George F. Hasbrouck has disposed of his interest in 'Gloriana,' but he remains with the company as acting manager to represent the new proprietor. "Our business has been remarkably good," he writes. "M. E. Rice and Charles L. Young are both engaged in advance work. We are playing under guarantees almost everywhere."

Charles Ryley, of 'A Gaiety Girl,' was too ill to appear in Boston last Wednesday afternoon and evening, and Damon Lyon went on with two hours' notice and played Fitz Warren. He also appeared in the part on Thursday.

Calendars are just now making their appearance. One of the most original THE MIRROR has received is furnished by the Automatic Photograph Company of Twenty-fourth Street. It is a series of photographs of pretty women enclosed in skeleton figures "1895" each picture representing a month and having the days and dates around it.

H. T. Harrison, Jr., is publishing a series of beautifully engraved and printed portraits of actors and actresses called "Stage Celebrities." Its issue began on the first of the current month and it will appear semi-monthly until twenty-five numbers are completed. The series is furnished to the public through the newspaper coupon system.

Mrs. Mary D. Nichols (Benell) has entirely recovered from her late illness.

The unanimous verdict: "Our business over the Missouri Circuit has been magnificent." Write E. A. Parks, booking representative, Louisiana, Mo., for open time."

Manager T. C. Howard, who has been working upon an elaborate production of 'Ingomar' for E. P. Sullivan next season, recently boarded a street car in a crowd in Boston, with all his valuable material—consisting of lithographic designs, scenic sketches, and many ideas and manuscripts embodying his work during the Summer and Fall—in a pasteboard tube under his arm. When he arrived at his destination, he found that all his treasures had slipped out of the tube. George Heinman, of New York, will renew the lost scenic sketches, and J

# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1870.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

#### ADVERTISEMENTS.

Twenty-five cents for agate line. Quarter-page, 80¢; Half-page, 85¢; One-page, 160¢. Professional cards, 80¢ for line for three months. Two-line ("display") professional cards, 80¢ for three months; 85¢ for six months; 90¢ for line for three months. Manager's Directory cards, 80¢ for line for three months. Reading notices (marked "R" or "S") 50¢ cents for line. Charges for inserting portraits furnished on application. Back page closes at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.

The Mirror office is open and receives advertisements every Monday until 8 P.M.

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NEW YORK, - - - DECEMBER 15, 1894

The Largest Dramatic Circulation in America

#### CURRENT AMUSEMENTS.

AMERICAN.—WILSON BARRETT, 8 P.M.  
BIJOU THEATRE.—THE FLAMES.  
BROADWAY THEATRE.—PRINCE ANANIAS, 8:30 P.M.  
DALY'S.—TWELFTH NIGHT, 8:30 P.M.  
EMPIRE.—THE MASQUERADE, 8:30 P.M.  
FIFTH AVENUE.—FANNY DAVENPORT.  
FOURTEENTH STREET.—THE BROWNS.  
GARDEN.—LITTLE CHRISTOPHER, 8:30 P.M.  
GRAND OPERA HOUSE.—MCKENNA'S FLIRTATION.  
HARRIGAN'S.—NOTORIETY, 8 P.M.  
HERALD SQUARE.—RON ROY.  
H. R. JACOB'S THEATRE.—WORK AND WAGES.  
KOSTER AND BIAL'S.—VARIETY AND OPERETTA, 8 P.M.  
LYCEUM THEATRE.—A WOMAN'S SILENCE, 8:30 P.M.  
NIBLO'S.—ALVIN JOHNSON, 8 P.M.  
PALMER'S.—THE NEW WOMAN.  
TONY PASTOR'S.—VARIETY.  
BROOKLYN.  
AMPHION.—  
COLUMBIA.—E. H. SOTHERN.  
COL. SINN'S PARK THEATRE.—MARIE JANNIN.

#### TO ADVERTISERS.

Patrons of THE MIRROR are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Saturday.

#### IT IS NOT SO.

A DAILY newspaper published in this city recently contained an editorial entitled "For Cleaner Plays." The article stated that "books of marked ability and even genius are published at a loss, while books 'off color' keep the presses hot to supply the demand." And that "it is a lamentable fact that the books and publications that are nearest the border land of immorality and that appeal to the erotic side of the imagination are financially most desirable. But the successful plays of the day illustrate the immoral tendencies even more than do the books."

The proposition that the stage of to-day illustrates immoral tendencies "even more than do the books" is a mistake that will be apparent to every person who is even superficially familiar with the contemporary theatre and the stuff that is displayed for readers on the book stands.

There is no doubt that much of what is by courtesy called "current literature," aside from the cheap workmanship of the greater part of it, is the outcome of very nasty minds directed to minds of the same sort. It is for the greater part dirt unredeemed by any germ of genius or any of the seed of suggestion that is sometimes implanted for purpose. It soils the paper used in the printing, and in some measure demoralizes every mind with which it comes in contact.

Where is there anything in the theatre of to-day that can for a moment be classed with the clumsy, vulgar, nasty, and demoralizing print that is found in such quantities in the book stands? No one can point to anything that parallels it on the stage.

It is true that in the theatre of to-day there is a suggestive spirit and an interpretative plan in the direction of some of the more sinister of the vitalities of life. But there is little or nothing in the plays that treat of subjects which have before been excluded from the drama that is unclean with deliberation, while there is much in them that is artistic and much that teaches.

The fact is contrary to that stated in the daily

newspaper. In everything that can by any stretch of the imagination be classed with "current literature," so-called, the drama of to-day is strikingly superior. And this fact should inspire every worker in the theatre and make proud its friends.

#### ABOUT THEATRE FIRES.

In recent numbers of the *Scientific American* WILLIAM PAUL GERHARD, C. E., wrote two articles on "Theatre Fire Catastrophes and Their Prevention." The articles were interesting to the statistically inclined, but beyond a repetition of facts and theories relating to the safer construction and conduct of theatres which have found practical expression in the buildings erected for theatrical purposes of late, they contained little of value.

In view of the stringent laws that control the building of theatres in New York and other large cities, as well as that spirit of interest that nowadays leads managers to make their houses as safe as possible, the statistics quoted by Mr. GERHARD have little pertinent relation. From his tables, which deal with the fact that 400 theatres have been destroyed in 100 years, it seems that by far the greater majority of such accidents happened to houses from twenty to one hundred years old. In other words, a percentage of such mishaps so large as to render the figures interesting only as figures happened to theatres built and even burned years before any scientific preventives of fire had been applied in theatre construction.

It is only in very recent years that great care in the construction and equipment of theatres has been enforced by law and by the self-interest of those who build them. There is not one of the many new theatres in New York, or Chicago, or Boston, that is not practically fire-proof and in which the danger to audiences has by scientific means been reduced to a minimum. Of course, there are in all cities theatres of the older patterns that do not represent this element of safety, but in most of them imperfect construction is offset by the greatest care of administration.

#### A NEAT RETORT.

A REVIVALIST familiarly known as "Std" WILLIAMS, is exhorting in the South. Recently at Shreveport, La., he condemned the theatre probably because it attracted more persons who sought amusement than he could draw. The animus of his assault was suggested by the fact that he sent a deacon of the church at which he was performing to the door of the theatre "to see how many members of the church were present."

The deacon returned and reported that he had counted "five Presbyterians, two Methodists, and two Baptists," in an audience of two hundred. The play was The Silver King, and a member of the company neatly retorted in the newspaper that recorded this fact: "I am not prepared to challenge the count of the sectarians present in front of the curtain, though had he taken the trouble to interview the company behind the curtain he might have added to his professed Christians two Baptists, three Methodists, one Presbyterian, four Episcopalians, four Romanists, and two Unitarians, this number representing the religious beliefs of the Silver King company."

There are more things on earth—as there doubtless are also in heaven—than are dreamt of in Revivalist WILLIAMS' philosophy.

A LOWELL, MASS., man who, according to a local paper, has spent a "long and eventful life" in that city as a shoemaker, has invested his savings in a play and has gone on the road with it. Here's hoping that he may last!

THE theatrically newsy character of some of the daily papers of this town the morning after publication of THE MIRROR would provide great entertainment were it not the morning after.

A FIRE in the house of a New York composer the other day was dramatically described in the daily papers. Such an experience ought to give warmth to future composition.

#### FOOTLIGHT FUN.

##### NO WONDER.

AVERS—"Why doesn't the audience pay any attention to this wonderful actor? They're looking more at the boxes than at him."

BONES—"Of course. The entire football team of Harvard University is in the boxes."—Chicago Record.

##### A VARIATION.

ACTRESS' HUSBAND—"I think I hear burglars moving about downstairs."

ACTRESS—"Is that so? Well, get up like a good fellow, and put those Rhinestone necklaces of mine out on the bureau, where they will be sure to see them, and try to think of something new to say to the reporters when they call to-morrow about the robbery."—Philadelphia Press.

##### COVERED BOTH CASES.

THEATRICAL MANAGER—"I regret, gentlemen, that cannot put your productions on the stage."

FIRST AUTHOR—"Why not, pray?"

MANAGER—"Your play, you see, is so awfully simple."

SECOND AUTHOR—"And mine!"

MANAGER—"Is simply awful!"—*Diegende Blätter*.

#### PERSONALS.

PENFIELD.—Mary Penfield has an interesting article on "Successful American Play-Makers" in the December number of the *Peterson Magazine*. It contains chats with Bronson Howard, Augustus Thomas, Sydney Rosenfeld, Henry Guy Carleton, David Belasco and William Gillette, together with their portraits and those of Mrs. Rosenfeld, Mrs. Carleton and Mrs. Belasco.

BELL.—An error in correcting a playbill was made in last week's MIRROR. Charles J. Bell is playing in Too Much Johnson at the Standard—not in A Woman's Silence at the Lyceum, although he is a member of the Lyceum stock company. Mr. Bell is "lent" by Daniel Frohman to Charles Frohman for the run of Mr. Gillette's highly successful comedy.

CAYVAN.—Georgia Cayvan sailed on *La Bourgogne* on Saturday for France, where she will spend the Winter, and perhaps next Summer. It is said that she goes abroad to study French and for rest pending her starring venture.

PARKER.—Jennie Parker, formerly a well-known leading lady, has been absent from the stage for fifteen years, having married and settled down in Mexico. She is at present in Brooklyn, her husband having died in South America several months ago.

NORTH.—Wilfred North, who played Colonel Chesney and managed the stage in the Charley's Aunt company, is very ill with pneumonia in Rockland, Me. Although ordered by physicians to stop work several days before he gave up, Mr. North remained pluckily at his post until a substitute could be found. Robert J. Barrett succeeds him.

MORTIMER.—W. A. Mortimer, manager of The Prodigal Daughter, an enthusiastic and fearless horseman, gave a racing party at the Fair Grounds, at Reading, Pa., recently. After luncheon the guests, who included Messrs. Pitt, Kearney, Blair, Carleton, Bingham, and others, repaired to the course, where several races took place. The party were then driven back in a tally-ho to their hotels, Mr. Mortimer handling the ribbons with the ease of a veteran.

CLARKE.—Payne Clarke, who is with the Marie Taverne Opera company in the West, has received some remarkably complimentary newspaper notices for his performance of Lohengrin.

MINER.—Henry C. Miner's residence, 27 Madison Avenue, is to let. Since the death of Mrs. Miner, the manager has found the house unnecessarily large. His son Edward is married and has a home of his own in the Westmoreland, and his other two sons, Henry and Thomas, are on the road with companies. Mr. Miner has taken an apartment in the Westminster.

JEFFERSON.—Joseph Jefferson was the object of social courtesies at Utica during his recent engagement in that city. After his performance of Rip Van Winkle he was presented to the young women of Houghton Seminary, who gave him beautiful bouquets, and he spent Sunday evening at Mrs. Platt's Seminary, where he was the receiver of more flowers.

WALL.—Horace Wall, formerly manager of the New Haven Opera House, will assume the management of the Mount Vernon, N. Y., Opera House on Dec. 22.

ROSENFIELD.—Theodor Rosenfeld is still seriously ill with acute bronchitis. He has been confined to his bed for three weeks. The doctors say that the worst stage is past, and that he is in no danger.

MENDUM.—Charles Mendum, who has been laid up in the McLean Hospital, Summerville, Mass., is convalescent, and able to get about.

DOWNING.—Robert Downing has included in his repertoire this season David Garrick and The French Marriage. The last-named is the old one-act play, Delicate Ground, well known to players at the beginning of the present generation. Mr. Downing's Citizen Sangfroid is praised highly.

KYLE.—Howard Kyle left Denver on Saturday afternoon to play leading business with the new stock company there. Mr. Kyle will not return to this city for several months. There is a prospect that Mr. Kyle will go to Europe in the Spring to play in Madame Modjeska's support.

PERLEY.—The work preparatory to Fanny Davenport's engagement in Gismonda at the Fifth Avenue Theatre has been excellently done by her able manager, Frank Perley. No dramatic event in New York this season has been announced with greater skill.

ROSEN.—Lew Rosen went to Washington last Saturday and, in all probability, he will make the capital his permanent residence. He has accepted a journalistic post in that city.

SKINNER.—During his engagement in Memphis, Otis Skinner was the object of much social attention, and he contributed not a little to the intellectual pastimes there. He lectured before the Woman's Council on "The Drama," and also before the students of the Clara Conway Institute on "Beauty as a Factor in Dramatic Art."

NETHERSOLE.—Olga Nethersole's Washington engagement gave her acquaintance with Mrs. Cleveland and many other prominent women of the capital.

DENHAM.—George W. Denham, the well-known comedian and character actor, has joined the stock company of the Broadway Theatre, Denver, under the management of David Henderson and James Neill. During the past three years Mr. Denham has had a number of excellent offers, but none that could lure him from the quiet of his beautiful cottage at Four Mile Run, Va., except those that involved one or two special engagements. He will prove a strong card in the new company.

CRABTREE.—Lotta Crabtree and her brother will winter in Cairo, Egypt.

DRESSLER.—Marie Dressler was attacked by the pains of lead poisoning in Cincinnati, the other day. She drank the water that all Cincinnati indulges in, and serious illness followed. Miss Dressler disobeyed a physician's orders and sang her part during her illness, but at last accounts was convalescent.

HELMICK.—Helena Helmick, who made her professional debut as Rose in the revival of Oliver Twist by the Mestayer-Otis-Keenan company, is a New Orleans society woman who won distinction on the amateur stage. She is ambitious, gifted and comely, a combination that ought to facilitate professional advancement.

MASON.—Marion Manola-Mason appeared at a concert at the Academy of Music on Sunday night. She sang repeatedly in response to calls, and was received with every demonstration of favor.

POWELL.—Alma Webster Powell, an Illinois girl, with a voice of remarkable range and quality, has been engaged to appear as a prima donna next season at the Grand Opera House of Frankfurt-on-the-Main. Her repertoire includes eighteen operas, and she is to study this Winter in New York under Stage Manager Parry, of the Metropolitan Opera House company.

#### POSSIBLE RECEIPTS.

A paragraph in Frederic Edward McKay's popular press-sheet, *Theatrical Tidings*, to the effect that Charles Frohman's numerous companies made a profit of \$400,000 last season, has been questioned by a Minnesota newspaper, which further stated that if Mr. Frohman had twelve companies and they all played continuously for forty weeks it would be impossible to clear a profit of that magnitude.

Without discussing the subject of the amount of Mr. Frohman's gains last season, it is easy enough to shatter the Minnesota newspaper's sweeping assertion that it is impossible for twelve companies to clear \$400,000 in a forty-weeks' season.

Suppose that the gross receipts of twelve successful companies average \$4,200 a week for forty weeks. The total gross for the season would be \$20,160,000. There are several "round dozens" of companies on the road, each of whose average weekly receipts exceed \$4,200.

Take the following dozen, for example: The Bostonians, Jefferson, Nat. Goodwin, Richard Mansfield, John Drew, Fanny Davenport, Dennis Thompson, De Wolf Hopper, Sowing the Wind, Sans Gène, Stuart Robson, and William H. Crane. The average receipts of these attractions unquestionably far exceeds the amount specified.

Here is another dozen: Aladdin, Jr., the Lilliputians, Francis Wilson, Rob Roy, In Old Kentucky, The Black Crook, A Gaiety Girl, Wilson Barrett, Shore Acres, Julia Marlowe-Taber, James O'Neill, and Herrmann.

Other organizations could be bunched by the dozen whose receipts and whose profits surpass the figures printed in Mr. McKay's sheet.

In this connection it is interesting to mention that the net profits for the last two years of the Booth-Barrett combination—one company, not a dozen companies—were \$80,000, of which Mr. Booth received 60 per cent., Mr. Barrett 30 per cent., and Arthur Chase, their manager, 10 per cent.

For this season Mr. Frohman has big money-makers in The Bauble Shop, Too Much Johnson, Charley's Aunt, Shenandoah, and The Girl I Left Behind Me, with possible profit in The Masqueraders, and prospective gains in The Fatal Card, Gigolette, and new plays by Bronson Howard and Henry Guy Carleton.

#### "UP TO DATE."

An entertainment by Howard and Doyle's All-Specialty company in the Illinois State Penitentiary on Thanksgiving Day indirectly gives entertainment to THE MIRROR, which has received a copy of the newspaper entitled *Up to Date*, published in that prison and containing with the programme of the performance many witty and interesting things.

Beneath the programme of the Thanksgiving show are found these hints to the audience, which of course was composed of the inmates of the Penitentiary:

There is plenty of "frost" outside; give the show a good reception, but applaud with the hands only. Stamping, hooting or cat-calling will positively be red ticketed.

No going out between acts. Artesian well-water will be served after the show.

As the property-man failed to make connections, the audience is requested to imagine the necessary stage settings.

The usual "solitary" matinee is declared off for today.

All seats reserved. Ticket office always open. No change made at the box-office. If any is needed, we can make it in the olio.

A heavy rule printed on two lines among these regulations obliterates them. It is probable that they transgressed the line of permission.

## THE USHER.



The CHRISTMAS MIRROR appeared promptly last Thursday and, in the familiar phrase of the agent and manager, it scored an immediate and unequivocal hit.

Yesterday the American News Company sent a notification that the city supply was exhausted, although a larger apportionment had been made to meet the local demand than in previous years. Telegrams from out-of-town branches of the News Company report an immense sale everywhere.

There is not space this week to reproduce the congratulations that are pouring in upon THE MIRROR, but next week room will be found for at least a portion of them.

The universal expression is, that THE MIRROR has fulfilled its pledge to surpass every previous achievement in the same direction.

There was an unavoidable delay of two days in forwarding the Christmas Number to our mail subscribers owing to an arbitrary and unjust ruling that was made last Thursday by the Postmaster-General and that affected a great number of holiday publications.

The order was to the effect that where an issue "is sold at a special and different price than that charged for the customary issue the second-class rates of postage will be denied that issue." In other words, instead of passing through the mails at the rate of one cent a pound the CHRISTMAS MIRROR would have had to be stamped at the rate of one cent for every four ounces. The big publication weighs more than a pound a copy.

Protests were made to the Postmaster of New York by the News Company and by numbers of leading publishers. The Sunday issues of the daily newspapers under Mr. Bissell's sweeping order would not be exempt from its operation.

Postmaster Dayton telegraphed to Washington asking for a modification of this extraordinary and summary order, and the request was granted on Saturday. Meanwhile the mail copies of the CHRISTMAS MIRROR were delayed two days, in common with numbers of other publications.

The modification of the order is an admission that Mr. Bissell committed a grave blunder. It is not by such high-handed measures that the postal deficit can be adjusted safely.

An article by Harry P. Mawson in the American Dramatists Club symposium in the CHRISTMAS MIRROR handles the subject of the American playwright and the American manager without gloves.

Mr. Mawson tells some unpleasant truths and reveals some unpleasant secrets, but he speaks straight to the point, and his words will be read widely, for they explain exactly why every step of the native drama is retarded.

Another article, in the same admirable collection, deserves the careful consideration of our managers. It is Charles Barnard's "Verities of the Modern Theatre."

Among other things Mr. Barnard says that there is a very large group of people who never go to the theatre at all, but who would go if they could be convinced that the theatre offered anything they approved or wished to see.

Mr. Barnard is quite right. Many managers make the error of supposing that the patronage which is gotten most easily is the most numerous and the most valuable.

With two exceptions there is not a first-class theatre up town in New York that does not look for its support chiefly to our floating population. That population notoriously seeks after the lightest or the most sensational forms of entertainment. New York to them is simply a place for "a good time," and they naturally have no serious interest in selecting their amusements.

What these "floaters" want to see the intelligent New Yorker rarely wants to see, and accordingly he seeks his diversion habitually elsewhere than in the theatre.

In point of numbers the floating population is infinitesimal beside the resident population available to the manager. New York is the largest, the wealthiest, the most cultured, the most cosmopolitan city in the United States, and yet the majority of its handsomest theatres are not conducted with a view to meeting the requirements of New Yorkers.

This anomalous condition is worth thinking about and discussing.

I believe that there is a sufficient number of persons of wealth and taste to support not one but several theatres devoted to dramatic art. I believe that a community that supports a season of matchless grand opera, with all the vast expenditure that that implies, would be willing to do as much for drama as it is doing for music.

The experiment might be worth a trial, at any rate.

Not long ago I sat next to one of our foremost citizens and ablest lawyers at a dinner where most of the guests were members of the bar.

Conversation touched many subjects and finally swung around to that of the theatre. My distinguished neighbor listened attentively to what was said and then delivered his own opinion.

"I have given up going to the theatre as a regular thing," said he, "although I used to be a constant attendant. You see, I have been sold and deceived so many times regarding the merit of a play or a performance that I have lost faith completely. Even my newspaper misled me frequently."

"I like good plays and good acting—nothing better, in fact. But rather than waste a whole evening seeing a poor or a silly play and inferior acting I prefer the comfort of my library and the pleasure of a good book, or a literary function, or an evening at the club with a congenial friend or two, or a dinner like this with bright men for companions."

"I have come away from the theatre sometimes disgusted with myself and with my species, for I have seen either puerility or stuff and non-

sense, both debasing to one's intellectual standards and demoralizing to one's mental health. I am getting to a point in life where I cannot afford to waste the hours I set apart from my profession and my cares for rational and pleasurable recreation."

"One was always sure of something worth while at Wallack's in the old days, and there were other theatres that one felt safe in going to without even looking at the bill beforehand. Today I never by any means set foot within a theatre unless somebody on whose judgment I rely says to me: 'Go to see such-and-such a play. You will like it.'

"I have no doubt there are many performances well deserving of attention nowadays, but a man of affairs is not always in a position to keep *an account* of their merits, and the usual sources of information open to the public—newspaper critics and managers' advertisements—are not invariably reliable, I have discovered."

Several men around the board heartily agreed with my neighbor, and then the talk drifted to other matters.

Is it not possible that this lawyer represents a large class of our citizens that hold similar views, and is it not possible, also, that one of the reasons for the fluctuating character of theatre business in this town is due in a great measure to the fact that variation in managerial policy and sharp contrasts in forms of entertainment offered have alienated to a large extent the steady support of great numbers of resident playgoers?

In Too Much Johnson William Gillette has created a success that bids fair to surpass The Private Secretary, his earliest comedy hit.

Mr. Gillette frankly admits that he got his idea for this amusing play from Plantation Thomassin, but as that piece failed in Paris, and as a previous adaptation met with a similarly dismal fate in London, he deserves as much credit as if he had produced an entirely original work.

One of the best characters in Too Much Johnson is Mr. Gillette's creation, while the last act is said to be wholly original with him. As for the rest of it I do not think the author of Plantation Thomassin could identify any of his work if he tried.

Major Handy—brilliant journalist and prince of good fellows—speaking of a man-about-town who is beginning to show signs of the wear and tear of rapid metropolitan life, said the other night: "He's a wreck. He has used up his constitution and now he's living on his by-laws!"

## SIR AUGUSTUS HARRIS' REPRESENTATIVE.

R. A. Roberts has been appointed the New York representative of Sir Augustus Harris. Contracts to this effect were signed during Mr. Roberts' recent visit to London. To a MIRROR man, Mr. Roberts said yesterday:

"Sir Augustus Harris has never been represented in this country, and in consequence, he has neglected to profit by the American rights to the plays under his control. For instance, in the case of The Soudan, which ran for a long time both here and in Boston, Sir Augustus never received a penny of royalty. Also, through want of some one on this side to push his interests, he has often allowed opportunities go by to sell his plays in America.

"Of course, Sir Augustus is very busy making money in England, and has not cared to worry himself about making money over here, but when I put the matter before him, he saw readily enough that he needed someone here badly. If I had been his representative six months ago, The Derby Winner would have been done in this country before now. Immediately I reached London and saw what a strong play it was, I cabled Charles Frohman, and he secured the piece within a fortnight, and I have not the slightest doubt that the play will be as successful here as in London."

"Another piece of Sir Augustus' is A Life of Pleasure, which Eugene Tompkins has had under consideration for a long time.

"I control all Sir Augustus' interests in this country—pantomime, operatic and dramatic—and my contract with him is for two years."

## MISS PENFIELD'S SPONSOR.

Mary Penfield, favorably known as an actress, has taken to literature recently. She is busy this winter writing articles for magazines.

Miss Penfield has just been elected to membership in The Twelfth Night Club, under odd and pleasant circumstances. The Club requires that candidates for membership shall have a "sponsor." Joseph Jefferson acted in that capacity for Miss Penfield.

She enjoys the distinction of being the first woman elected to the Twelfth Night who was vouched for by a man.

## MISS EATON'S ILLNESS AND BEREAVEMENT.

Mabel Eaton is a member of the company playing at the Castle Square Theatre in Boston. The week before last she was stricken with diphtheria.

Edward Robinson, to whom Miss Eaton was married scarcely a year ago, nursed her devoutly until he contracted the same contagious disease. He was removed to the City Hospital, where he died on Friday.

Miss Eaton is still very ill at the Castle Square Hotel, but happily her physician hopes for a speedy recovery.

## THE NESTOR OF FAST PASSENGER SERVICE.

The New York Central System was the Nestor of fast passenger service in the United States. Away back in 1858 that road was running "flyers."

The "White Mail" was put on in 1856, and ran between New York and Chicago in nearly as fast time as is now made between these cities. This train, however, did not carry passengers, though there was, even at that time, a fast passenger service in operation over these roads.

The train was called the "Lightning Express," and made the trip from New York to Chicago in about twenty-six hours. The "White Mail" as it was called, was the admiration of the whole country.

Four snow-white mail cars made up the train,

and the farmers used to stop work when it passed.

Indeed, there was a rumor to the effect that this train only hit in high places. Soon after this the New York and Chicago Limited was put on.

This was the first all-sleeper train ever run, and some doubt as to patronage was indulged in by the officials. But this question settled itself.

The train paid from the beginning, and it was soon followed by other fast all-sleeper trains.

But the other roads have always waited on the Central, and we owe the comfortable train service throughout the country to the enterprise and pluck of the New York Central System.

—Dixie.

SUPERFLUOUS HAIR. Moles, etc., permanently destroyed by electricity. Helen Parkin son, 56 West Twenty-second Street. \* \* \*

## BEHIND THE MASQUE.

## Mr. Jones As He Seems and Mr. Jones As He Is—An Interesting Play.

It seems to me that our critics have judged The Masqueraders from a wrong standpoint. Their strictures upon Mr. Jones' new play would be admirable if they were not based upon a palpable misconception of the author's aims.

The critics appear to be under the impression that Mr. Jones intended to write The Masqueraders on the lines of naturalism. Viewed in that light the play is, of course, a failure.

But if The Masqueraders is not natural it is human, just as Hamlet and The School for Scandal and Elaine and The Island of Broken Hearts are human. And I feel certain that Mr. Jones—who is earnest and masterful in everything that he undertakes—never intended The Masqueraders to be anything else.

It is absurd to apply the tests of realism to this play.

Looked at as a picture of life it is preposterous, because it was never meant to be looked at in that way.

Mr. Jones does not deal with the true as Mr. Pinero, for example, deals with it: yet truths underlie every line and every character—and with one exception—every situation in the piece.

Mr. Jones is curious, uncommon—bizarre, if you will; and as he is pursuing a path that diverges from the broad way followed by most of his contemporaries, he is perplexing to many writers and to many other persons.

But in this case it is the success or the failure of the aim, not the direction of the aim, that is to be judged.

It is not the question whether Mr. Jones' critics like Mr. Jones' style of plays; it is simply whether Mr. Jones has accomplished what he set out to do.

Of course those writers that have not been able to divine Mr. Jones' object are scarcely qualified to pronounce judgment upon The Masqueraders.

Henry Arthur Jones is a mixture of poet, idealist, philosopher, cynic and symbolist.

In this last play he proves his title to all five of these characters.

His method is not to photograph life in its interesting, its sad, its tragic or its humorous phases—to transfer to the stage a chapter torn from the book of actual human experience.

With an audacity that commands admiration he condenses certain abstract social conditions into concrete forms; he creates individual beings from the residuum of armies of human beings; he places them among surroundings that possess a semblance of familiar life; he marches them through a series of singular and artificial experiences; he saturates them with sentiment, with romance and with cynicism. The result is a somewhat fantastical, strangely fascinating, marvellously suggestive impression of unreal realities.

And in the last act—as usual—he collapses altogether—a final admission, perhaps, of the lack of complete courage; a lingering idea that the auditor must not go away without taking some sort of an idea that a true has been made with convention.

If you can understand Mr. Jones' attitude—it is not necessary that you shall uproot all your preconceived ideas in order to do that—and if you are willing to accept it without prejudice for a few hours, you will find much that will please, entertain, interest and excite you in The Masqueraders.

But if you go to the Empire with the pre-arranged purpose to render a verdict on the strength of comparisons between what you see and what you know, you will probably leave the theatre in the same frame of mind that the majority of the critics did on the first night.

It goes without saying that outside of a fairy story or The Masqueraders no such canine devotion as that displayed by David Remon for Dulcie Larondie could be cherished by such a man for such a woman.

In real life the flippant, frivoulous, silly har-maid would not secure and hold through years of virtual unworthiness the pure, noble, ideal adoration of a man whose scientific pursuits are supposed to have lifted him beyond the pettiness and the folly of ordinary mortals.

And, equally, it goes without saying that if this attachment—which survives neglect, ridicule, and preference for a blackguard—this love, which reaches from the stars to a tap-room, could possibly have its counterpart outside of Mr. Jones' fruitful imagination it would not deny the joy of consummation for the sake of Mrs. Grundy, who puts her nose in at the observatory door on the heights of the maritime Alps just in time to insist upon propriety at the critical moment.

But what of these things? They are not worth considering if your mind is free from prejudice and if you go to see The Masqueraders with an honest desire to take Mr. Jones as he is and to enjoy all that is good and clever and ingenious and effective in his work.

The Masqueraders makes no appeal to your heart. Mr. Jones is satisfied to appeal to your brain. He credits you, at all events, with possessing that sometimes useful organ.

Now and then—as in the auction of the kiss in Act One, and notably in the game of chance, with a fortune wagered against a wife and child, in Act Three—he takes away your breath with his daring, his total disregard of anything deeper than a thrilling theatrical effect, and when the point is passed you are not sorry to have had your credulity grossly imposed upon. How can you be sorry, with the tingling gratitude you feel for having experienced something entirely novel and unprecedented in the matter of a sensation?

It is not possible to analyze seriously the plot, the characters, the motives of The Masqueraders; they were not made for analysis. No crucible could contain their conflicting and mysterious elements.

Into the mouth of Montague Lushington Mr. Jones has put a vast deal of bitter, heartless wit and epigram. Here are several characteristic specimens:

"Marriage is the last insult one offers to a woman one respects."

"Democracy means that there is no line to be drawn, either socially, morally, pecuniarily, politically, religiously, or anywhere."

"Impressionist artist, novelist, and general dabbler—is consummately clever—a consistent soundhead in every relation of life—especially to women—a liar, a cheat, a drunkard—and a great personal friend of my own."

"I tremble for the morals of Venus if they get a telescope as large as Remon's and begin to look at us."

"I have never known any friendship between a man and a married woman that was not innocent. How can it be guilty unless the woman is ugly?"

"What does it matter what lies we tell about each other when none of our friends think any the worse of us if they are true?"

"I find this world a remarkably comfortable and well-arranged place. I always do exactly as I like. If I see a woman I admire I make love to her, whether she belongs to another man or no. If a lie will answer my purpose, I tell it. I can't remember I ever denied myself one single pleasure in life; nor have I ever put myself to any trouble. I credit everybody else with the same consistent selfishness, and I am never deceived by the same consistent selfishness, and I am never deceived

in my estimate of character. These are my principles, and I always act up to them. And I assure you I find this world the pleasantest possible place."

This is not wholesome, perhaps; but it is amusing, and if Lushington is regarded simply as the epitome and the spokesman of the heartless, the sinister and the saturnine in what is called fashionable English society, it is true.

As David stands bidding Dulcie that foolish, Jonesian good-bye in the white of the dawn in the observatory on the Alps, he says many curious things.

"I've played this great game of love like a fool, as men would say," he remarks, with admirable prescience. "Perhaps I've played this great game of life like a fool, too. If we go on sacrificing ourselves for a shadow we are only doing what earth's best creatures have done before us. If duty is reality we have done right. Right—wrong—duty—they may be all shadows, but my love for you is real."

As he is going, he says to Dulcie: "In six months from now come to meet me, my wife, and bring our child. Or, may be a little later—but come and meet me—my wife—a little later."

And Dulcie—who has grown practical—asks, "Where?"

"In that little star in Andromeda," answers David. "All's real there."

All this would partake of the nature of an Alpine mystery—or madness—if The Masqueraders were not as shadowy, as unreal, as David's view of mundane matters.

## TELEGRAPHIC NEWS

## CHICAGO.

The Usual Anti-Holiday Lull in Amusement Patronage—Hall's Chat of the Theatres.

[Special to *The Mirror*.]

CHICAGO, Dec. 10.

The usual lull in theatrical business just before the Christmas holidays is at hand, and business has not been large. On the contrary, quite the reverse, with the exception of De Wolf Hopper, who closed a profitable engagement of three weeks in Dr. Syntax at the Columbia Saturday night, to make room for the spectacular production of *The Girl I Left Behind Me*, which opened well. Jennie Goldthwaite is by far the brightest woman in the Hopper company, and she deserves better opportunities. The souvenir night last Monday was a corker, and the little mirrors made a hit.

Edwin Foy has been doing well at the Grand in the new edition of *Off the Earth*, and he has two weeks more to stay. George Bowles, who is now back with the company, says that he had no idea how easy an agent's life was until he came in contact with a horde of burlesquers. George's daughter, aged six months, is flourishing. She looks like her papa, though she has more hair.

Speaking of hair reminds me that I am at present mapping out a full beard of the Danie pattern. Some people tell me I will look like Jere Dunn, while one man said I would resemble Freiberger—but perish the thought! The man who said I would look like Freiberger knew his business. He is a barber.

Two weeks is rather a long stay for The Amazons at Hooley's, after the Lyceum company had given it at the same house, and notwithstanding its clever company it did not do well. Joseph Murphy opened to a great big house there in *Kerry Gow*, after an absence of two years.

At the Chicago Opera House Pauline Hall had a very good week in the bright play, *Dorcas*. J. Aldrich Libbey was with her. I have often wondered if Mr. Libbey's heart is affected and have shuddered to think what might occur should the calcium light happen to go out while he was on the stage. Since his first appearance in Chicago the papers have been spelling it "barytone."

Mrs. Langtry had a swell audience at the Chicago to-night in *Esther Sandras*, and will no doubt do a very large business.

At the Schiller Marie Wainwright made an artistic hit in *Daughters of Eve*, and Charlie Dickson opened well last night in his bright new comedy, *A Jolly Good Fellow*.

On the Mississippi has made a popular hit at McVicker's and is drawing to heavy houses. Lottie Collins, who was here all last week, had a great house at the Haymarket last evening. She heads a very good company.

Manager Jacobs spent last week here and had a box at the Columbia Friday night. His local houses are doing well. The Land of the Midnight Sun opened at the Academy yesterday, *Slaves of Gold* at the Alhambra, and Charles A. Loder at the Clark Street. Silver King comes to the Alhambra next week. N. S. Wood to the Academy, and Grenier's Lyceum company to the Clark Street.

C. E. Kohl, of Kohl and Middleton, has gone for a brief trip to New York, Boston, and Philadelphia.

Mr. and Mrs. Byron were greeted by two large audiences at Havlin's pretty house yesterday.

Over at the Lincoln Darkest Russia had a good opening. Christmas week H. Grattan Donnelly's new comedy-drama, *Virginia*, will begin at that house. Manager Hutton has made a number of good bookings for the Lincoln of late.

Billy Rice's Minstrels are the feature of the continuous performances at Frank Hall's Casino this week, and at his Winter Circus the crowds enjoy a number of new attractions in the Winter carnival.

Good burlesque shows are given at Sam T. Jack's Madison Street Opera House, and there are excellent variety performances at the Olympic, Lyceum, Gaiety and Park.

The hit of the Auditorium doll show was made by Nat Goodwin's Garrick doll, which was purchased for \$150 by General Torrence, who will put it in his library.

A man from away down in Cambridge, Mass., has plucked the following soubrette blossoms from programmes and sent them to me for the cluster: Fannie Quick, Devil's Auction; Tessie Deagle, Held by the Enemy; Alwine Heroldi, San Francisco Orpheum; Virgie Graves, Lagardere; Ollie Kirchman, Baker-Moulton company; Nina Ainscoe, Rag Baby; Dorritt Ashton, Wife's Peril, and Jacobar Prom, Thrown Upon the World.

George W. Irish, well known here, has left to join Gladys Wallis and the Patti Ross Comedy company for the Southern tour.

A pleasing little incident of the Hopper performance was the recitation by the star of a new poem entitled "Casey at the Bat." It is a satire on the baseball craze.

Harry J. Powers of Hooley's made a quick run to New York city last week.

Major John M. Burke, head scout of the Buffalo Bill show, has been enjoying himself here lately.

The Thomas concerts still draw large and fashionable audiences to the Auditorium.

It is very dull here. Wish I had more to write you but unless you can send us some agents to make it lively I will be obliged to disappoint the telegraph company.

"Biff" HALL.

PHILADELPHIA.

Mr. Mansfield Fond of Napoleon—A Week's Record and the Openings at the Theatres.

[Special to *The Mirror*.]

PHILADELPHIA, Dec. 10.

Richard Mansfield is in love with his impersonation of Napoleon Bonaparte. Monday night at the Chestnut Street Opera House he substituted it for the announced Japhet in Search of a Father, much to the annoyance and discomfiture of an expectant public. Then on the following Friday he gave a special matinee, again producing Napoleon. The receipts for each presentation of the play were less than those of others of his repertoire. His characterization of the French Emperor dilates the fancy rather than one's thought. The engagement has been a success, taken as a whole, but Napoleon is far from being a magnetic piece of work. James A. Herne follows with Shore Acres.

Charley's Aunt has settled at the Chestnut Street Theatre for a run. The attendance is to the capacity without unduly crowding, and the comedy is proceeding with smoothness with the company about the same as when in New York.

The Bauble Shop at the Broad commenced its second and final week this evening with the house sold in advance. The performance is one of the best of the season, and the criticisms from press and public are altogether favorable. It could run a month and then not wear away its welcome.

My Partner, with a strong company headed by

Louis Aldrich, drew good attendance at the Empire. The play has always had a large following in this city, so that its success here may be considered perennial. Mr. Aldrich wears his years as though he had discovered that fountain of youth which Ponce de Leon so vainly sought. The cast is the best seen in many a year. The Coast Guard, with a dependence upon scenic effects, as well as an adequate company, began an engagement to-night to a large advance sale.

John Jack, with a select company of players, gave Henry IV. at the Academy on Wednesday night to a large attendance. His Sir John Falstaff, one of the best impersonations of his long and useful career, was warmly received by his critical admirers. His talented wife, Annie Firmin, in the role of Prince Hal, divided the honors with her husband. It has been many years since she appeared in this city, and her reception must have been exceedingly gratifying to her. The play was put on with every regard to the unities, and a handsome sum was realized by the beneficiary, Mr. Jack.

Chauncey Olcott at the Walnut gave The Irish Artist to a succession of crowded houses. The engagement was in every way prosperous. The company is not even in strength, but the beauties and possibilities of the interesting drama are fairly brought out. The scenery is all new and much of it novel. Mr. Olcott's second week began this evening.

Tim the Tinker at the Standard drew large audiences. The company is adequate and capable. Fabio Romani follows to-night.

Williams' Star Specialty company drew a large attendance at Gilmore's Auditorium. It is one of the few strong vaudeville organizations. Several of the acts are of especial merit, particularly those of Josie and Edward Evans, William F. Kaye and Ada Henry, and McCale and Daniels. The French Folly company, with a strengthened cast, opened to a fine house this afternoon.

The Lilliputians at the Park are having a gala time with attendance at every performance to the extent of the house. The engagement continues another week, with advance sales covering all the desirable seats to the concluding night. The work of the little people is American enough to be well understood, and enjoyed, even though the language is German.

A Trip to Turkey at the National showed a partial rehearsal. It may be called a farcical operetta. Mainly the company is all right, but there appears to be an absence of method and vim. A new version of *The Boy Tramp* is on for the current week.

The Fencing Master, with Dorothy Morton as prima donna, concluded its fortnight at Tissot's Grand Opera House. The final week showed an increase in patronage, together with many curtain calls for Miss Morton and the leading members of the company. To-night: Maine and Georgia, a spectacular war drama, opens to a good advance sale.

Later On, at the People's, continued the boom which the pretty theatre is this season enjoying. My Partner is the current bill coming from down town. It will be sure of a good week from the fact that the clientele of this house are particularly interested in a story built upon these lines.

The Kensington, with The Ranch King and Myrtle Ferra, had a fair week, giving place to the current bill, Tim the Tinker, removing from the Standard.

Creston Clarke is still at the Girard Avenue, and The Ivy Leaf at Forepaugh's.

The French Gaiety Girls at the Lyceum played to the capacity. The vaudeville features are unusually strong.

Carnicross is giving burlesque living pictures in ebony. A local crank advertised the house, by advising Manager Carnicross to eschew the title of the exhibition, which he properly declined to do. People as a consequence were turned away.

Giuseppe D'Puente and his pupils give an operatic concert at Music Fund Hall on Wednesday.

As a special inducement, John Philip Sousa is giving away pictures of his band and himself to purchasers of tickets for his concert to-night.

Jules E. Peyrera, of this city, is at work on the book of another opera.

Elfie Clover, the handsome young soubrette, has been called home owing to the severe illness of her mother in Frankford.

Wilfred Clarke's new comedy company, which begins its season in Camden, at the Temple to-night, has a very promising young artiste in Christine Ellsworth, daughter of the voice builder, Mme. Agnes Goodrich Vaille.

EDWIX RUSHTON.

## WASHINGTON.

Shenandoah, Robin Hood, Melodrama and Amateur Opera, with Hagenbeck's Animals.

[Special to *The Mirror*.]

WASHINGTON, Dec. 10.

Hagenbeck's Menagerie occupy the stage of Albaugh's Grand Opera House this week in place of The Idler which closed season. The opening to-night shows a fine attendance. Two performances a day will be given. Olga Nethersole achieved a veritable triumph last week. Her audiences were of the very best. Noticeable in the boxes have been Mrs. Cleveland, Mrs. Bissell, Secretary and Mrs. Carlisle, Senator Mitchell and party, Turkish Minister Mavroxeini Bey and many members of Congress and the Diplomatic Corps. The Gaiety Girl is the underlined attraction.

Shenandoah was given a stirringly realistic presentation before an audience of very large proportions at the New National. Delta Fox closed Saturday night a very successful engagement in The Little Trooper. Jefferson D'Angelis' blundering Lieutenant Gibbard was a highly characteristic that attained a high degree of prominence. De Wolf Hopper in Dr. Syntax follows.

The Robin Hood Opera company, under the management of Barnabee and McDonald, had an excellent commencement at the Academy of Music. The Knickerbockers, new here, will divide the week. Dockstader's Minstrels finished a good week to nice attendance. Ward and Votes next.

Walter Sanford's Power of Gold aided and abetted by Punch Wheeler's persuasive push, filled Butler's Bijou Theatre to overflowing. Joseph Dowling and Myra L. Davis in *The Life Guard* had a fair week. The Old South follows.

Bobby Manchester's Night Owl Beauty Show is at the Lyceum where the attendance is of the usual big Monday night order. Reilly and Wood's Big Show closed a banner engagement. Sam Jack's Creoles next.

The Indian opera, Si-Lootah, by R. C. Garland and Taylor Grimes, was given by an amateur cast and chorus at Albaugh's. Thursday afternoon under society patronage. This is the opera which it was claimed that The Ogalallas, sang by the Bostonians, was pilfered from, and much was expected from it, but it did not realize the favorable advance reports.

Philander Johnson, the funny man of the Shooting Stars column of the *Evening Star*, wrote some topical political verses for Lew Dockstader's "Sweet Marie" song, that combined

with that capital comedian's excellent singing made a pronounced hit.

George W. Denham, the comedian, left for Denver Saturday night to join the Lyceum Theatre stock company for the season.

Sousa's Military Band will give two concerts at Metzerratt's Music Hall on Wednesday afternoon and night.

The Players, of Columbian University, an organization similar to the Mask and Wig Club, of Pennsylvania, will present the opera, Dorothy, at the New National on Dec. 14. Society patrons have the matter in charge.

Ramsay Morris joined the Delta Fox Opera company here as business manager in advance. The Ovide Musin Concert company will occupy Metzerratt's on Dec. 13. JOHN F. WARDE.

## BOSTON.

Princess Bonnie Makes a Hit—Three New Bills—Benton's Gossip of the Theatres.

[Special to *The Mirror*.]

BOSTON, Dec. 10.

Few important changes of bill were made in Boston to-night, most of the attractions remaining over another week.

Willard Spenser's Princess Bonnie is in its last week at the Tremont, where the piece has made a pronounced hit so far as furnishing popular melodies is concerned. I hear the tunes whistled on the street everywhere, which is a tribute to the catchiness of the opera. I understand that arrangements are making for a return visit to Boston this season for a long run. Eleonore Mayo's singing has proved the emphatic hit of the production, and Frank Daniels makes a great success as the comedian of the piece. The company is one of the best that has been seen here in comic opera for a long time.

Edmund Collier in *The Cross Roads of Life* attracted a large audience to the Grand Opera House to-night. Mr. Collier had not appeared here for a number of seasons, and his welcome was a cordial one. Helena Collier, too, is a Boston favorite. The engagement is for a single week.

Paul Kaivar was brought to the Bowdoin Square to-night for a week's engagement. Since last seen here, the piece has been largely rewritten. One of the hits was made by John W. Rose as Potin. He has many friends in this city, and his work was very clever. Humanity will not be ready for production until Dec. 24, and Bobby Gaylor fills in the week of Dec. 17-22.

A Black Sheep opened a long run at the Park before a house that was limited only by the walls of the theatre. Otis Harlan has friends in abundance here, and their welcome was loud and pronounced. Belle Black is another member of the company who is a favorite. Fred Wright has been doing some most successful work in advance of the production, and his pilgrimage to the newspaper offices, accompanied by a faithful black sheep, have had good results.

The management of the Castle Square Theatre has adopted a novelty in the shape of free street cars to the theatre. From several of the points hardest to reach special cars have been arranged and passengers go to and from the theatre without difficulty. No Boston house had yet tried this, and the experiment worked most successfully to-night. A. S. Lipman replaced Manager Rose in the title role to-night, and played the character vigorously and effectively. Captain Paul has only a fortnight more to run at the Castle Square, and then it will be succeeded by the Louise Beaudet Opera company in Jacinta. The Fencing Master and Rob Roy will probably play at the Castle Square later in the season. The house is especially adapted to opera, and this move should be a marked success.

The Gaiety Girls have caught the town and the Hollis Street has been packed every night. The women of the company had one unpleasant experience last week when a reporter with an unusually vivid imagination wrote up an interview which never took place. It was no wonder that the girls lost their gaiety for a time, that at least one of them made a trip to the newspaper office and that the reporter had dreams of horsewhipping, from offended friends of the young women. This is their last week here.

Roland Reed is doing well at the Museum and The Politician has taken a rank among the popular comedies which he has given here. Mr. Reed's success at this time of the year makes it doubtful if he ever opens another season here. It is much better to come when theatregoers are all back for the winter. Isadore Rush's success as the Twentieth Century Woman has been particularly marked.

Marie Burroughs' season at the Columbia has been a marked social success. Miss Burroughs has always been a favorite with the swell set, and the audiences have been particularly fashionable. The Prodigal will be given all this week, and the next, the last of her engagement, will be devoted to her repertoire.

In Old Kentucky still continues to do large business at the Boston, but the engagement is almost at an end, to the great regret of all lovers of melodrama.

At the other houses the attractions are: Keith's, Lyceum, and Howard Atheneum, vaudeville; Palace, The Old South; Grand Museum, No-body's Claim.

Prince Pro Tem had a successful week on the New England circuit, and now the piece has returned to the control of R. A. Barnet, so it is understood.

A company is to be organized to begin a tour late this month, with Fred. Loxon and Josie Sadler in the parts which they have played so successfully in the two long runs at the Museum. A good support will be engaged, and after touring New England long runs will be played in Philadelphia and New York.

Katherine Rober's new play, *The Maid of the Mine*, is being rehearsed at the Grand Museum. Miriam O'Leary Collins is to return to the Boston stage for a single performance of Leah the Forsaken in Music Hall on Jan. 18. The performance will be under the direction of Rachel Noah.

Marie Burrell, who has been compelled to resign her position as leading lady of James O'Neill's company on account of ill health, will repair to her home in this city as soon as her successor is engaged.

George H. Brennan, of this city, will direct Joseph Haworth's interests for the remainder of the season, H. S. Taylor retiring from the management of the company.

There will be a preliminary season at the Museum next year before the new stock company takes possession of the stage of the house.

Richard Carle, whose act was almost the only funny feature of the late Davy Jones, has joined Joe Ott's company.

W. O. Johnson, of Chelsea, has written a Yale march and a Harvard schottische which are published with covers of striking blue and crimson respectively.

During Miss Eaton's illness her part in Captain Paul has been played with success by Virginia Tracy.

Kate Claxton and Madame Janauscheck produced *My Lady Reckless* on Friday. The piece was an adaptation by Arthur Forrest of a French

dramatization of Aurora Floyd, and it proved to be a smooth, effective melodrama, one of the best that has been given here for a long time. Both stars have good parts and the company was good.

Clara Daymer, George Neville, H. Gittus Lonsdale, Arthur Falkland Buchanan, and Helen Dayne were among the actors who appeared in Pygmalion and Galatea for the benefit of the Vincent Hospital on Thursday.

Here is a Boston dramatic criticism as illustrated by the *Advertiser*

was thronged to the doors. Next attraction, the Waldmann Specialty company.

The Power of the Press is at Heuck's with Brooklyn Handicap announced for the succeeding week. Attendance is good.

Every year spasmodic efforts are made to enforce the law against Sunday theatrical performances in this city. Public opinion is decidedly in favor of Sunday theatres, and the juries, reflecting this sentiment, never fail to acquit the actors when the cases are brought to trial. Just now we are in a state of agitation. The law and order people are preparing to make another attempt to close the theatres, and there is interest taken in the methods which they may employ.

Larry Reist has retired from management of Havlin's.

WILLIAM SAMPSON.

### ST. LOUIS.

The Derby Winner Laid Off—Rainmakers, Across the Potomac, and Others.

[Special to The Mirror.]

ST. LOUIS, Dec. 10. The Derby Winner company opened at Exposition Music Hall last Wednesday night for a return engagement of four nights and two matinees to a good-sized audience, and was accorded a hearty welcome. Miss Moore, Miss Hatcher, Miss Arthur, and Messrs. Dayton, Miller, Dunn, and Ormand were particularly clever in their respective roles.

Donnelly and Girard opened at the Hagan yesterday afternoon in The Rainmakers to a large audience, and in the evening the house was crowded.

Charley's Aunt began its second week at the Olympic Theatre last night, and continues to play to excellent business.

Across the Potomac opened at Havlin's Theatre yesterday. Both the afternoon and evening performances were well attended.

May Howard and her company of burlesques are the attraction at the Standard Theatre this week.

A change of bill was made at Pope's yesterday when the stock company gave The Devil's Gold Mine, and Billy Emerson led a strong vaudeville list.

Last Wednesday afternoon a private exhibition was given in Col. Hopkins' private office of Ouita, a magnetic girl from Australia. Her exhibition proved remarkable.

Mary Hilton, a member of the 1492 company, has been seriously ill at the Lindell Hotel. Her physician has hopes of her speedy recover.

The new organization of The Derby Winner company was made to-day with Porter White as leading man, and his wife, Olga Verne, as leading lady. They will start out in about ten days.

Sellie Rosebud, of A Summer Blizzard, spent yesterday in the city.

The Derby Winner company closed their season with two performances in East St. Louis yesterday and will lie off two weeks to reorganize. The rest was deemed advisable owing to the bad dates booked for the next two weeks. When the company again takes the road it will be managed and backed by Sam Alder, Louis Cella, and Captain Silles, three St. Louisians, who have been connected with the former management.

W. C. HOWLAND.

### CLEVELAND.

The Amazons—The Nominees—Vaudeville Performances—Prospects of a Winter Circus.

[Special to The Mirror.]

CLEVELAND, Dec. 10. The Amazons, with Johnstone Bennett in the principal role, opened a week's engagement to-night to a good house at the Euclid Avenue Opera House. Next week, Young Mrs. Winthrop.

A fine audience crowded the Lyceum Theatre this evening to see The Passing Show produced by an excellent company headed by John E. Henshaw. The last half of the week Tim Murphy and Eugene Canfield will be seen in Alimony. Next week, Robert Hilliard in The Nominee.

Hopkins' Trans Oceanic Specialty company is the attraction this afternoon. Next week, J. H. Wallack.

The Star Theatre was filled to its capacity yesterday afternoon and evening. Hyde's Comedians being the attraction with Helene Mora and others. They play the entire week followed by The London Belles.

The Cleveland Grays are making arrangements to give a Winter Circus in their new armory in the near future.

The Opera House will have 1492 for its Christmas attraction. Good pictures of Manager Charlie Stumm, of the Star, and Treasurer Fred. Coan, of the Opera House, graced the theatrical page of *Greater Cleveland's* Saturday issue.

To-morrow evening Max O'Rell will deliver his lecture, "The Happiest Nation on Earth," at Association Hall, under the auspices of the B. P. O. Elks.

WILLIAM CRASTON.

### A PRONOUNCED SUCCESS.

[Special to The Mirror.]

CAMDEN, N. J., Dec. 10.—Maine and Georgia, Howard P. Taylor's war play, was produced at the Temple Theatre on Saturday night to a crowded house, and made so pronounced a hit that I have offered it a return date.

H. W. CAMPBELL, Manager.

### BROKE THE RECORD.

[Special to The Mirror.]

PRINCETON, Ind., Dec. 10.—Murray and Mack in Fimegan's Ball broke the season's record on Sunday night, turning people away. The performance was out of sight.

T. J. GROVES,

Manager People's Theatre, Evansville, Ind.

### TURNED THEM AWAY.

[Special to The Mirror.]

MINNEAPOLIS, Minn., Dec. 10.—Conroy and Fox in Hot Tamales turned people away to-day. The show is clean, and made a pronounced hit.

THEO. HAYES, Bijou Theatre.

### WILL FILL HER TIME.

[Special to The Mirror.]

S. LOUIS, Mo., Dec. 9.—Katie Emmett's loss in the Omaha fire was slight, and she will fill all time.

C. L. DEAN.

### LARGEST OF THE SEASON.

[Special to The Mirror.]

BROOKLINE, Mass., Dec. 10.—Mora opened against the Odd Fellows' fair to the largest business of the season.

H. I. ELLIS.

### THE TWO COLONELS.

W. R. Goodall's play, The Two Colonels, will be produced at the Academy of Music, Washington, on Dec. 24. The cast secured for the production is as follows: Frank Mordaunt, David P. Steele, Walter Thomas, Frank Rolleston, T. Jackson, Henry Gordon, Edith Crane, Georgia Welles, Josephine Crowell, Mrs. Gonzales, and Lois Frances Clarke.

## THE FOREIGN STAGE.

### THE GIRLS IN LONDON.

LONDON, Nov. 27. The new farce-comedy at the Strand Theatre, entitled The Wrong Girl is by no means a bad piece. The story is rather far-fetched, but the plot of farce usually is. The author, H. A. Kennedy, has constructed the three acts cleverly and the fun is well sustained.

#### A NOVEL FEATURE.

A novel feature in the play is the introduction of the manager of the Strand Theatre, Willie Edouin, as one of the characters and this innovation, it may be said at once, was not the success anticipated by those interested in the production. Everyone was of opinion the first night that for a manager to make capital out of his personality by pointed allusions in the dialogue was shocking bad taste, so it is not surprising that that particular part fell very flat, indeed.

#### THE STORY OF THE WRONG GIRL.

George Chester, an extravagant young man, is in love with Gladys Gordon, a poor relation. His father wants him to marry Eva Glenfield, the daughter of George Glenfield, an old friend of Chester, senior. The Glenfields are coming home from India, and, in order to disgust his parent with the proposed match, George prevails upon Willie Edouin, the manager of the Strand Theatre, to impersonate old Glenfield. By the aid of description and by taking notes before a portrait of the personage, Edouin makes up in resemblance to Glenfield, and Florence Craven, of the Strand Theatre, is induced to represent Eva as a fast, slangy young lady, so as to entirely dislodge Chester père. Unluckily, the real Glenfield arrives before the sham one and Miss Craven, who mistakes the reality for the imitation, cannot understand why her efforts are so ill-seconded.

The entire fun of the piece arises from similar sources and it continues briskly enough until the last act when Miss Craven, indignant at what she believes to be the treachery of her accomplice, removes the blonde wig and tries to tear the real Glenfield's hair, under the impression that she is tugging at Willie Edouin's wig. Discovering her mistake, she deludes old Glenfield by playing to him a scene from a melodrama. Not only is Chester induced to break off the match between his son and Glenfield's daughter, but touched by the nobility somewhat tardily displayed by Gladys, who offers to renounce George, he resolves that she shall be his daughter-in-law. The real Eva, who has been in love with a young Life Guardsman all the time, elopes with him, and the object with which the imposture was planned is attained.

#### THE SHOP GIRL AT THE GAETY.

Last Saturday night a musical farce, by H. J. W. Dam, entitled The Shop Girl, with music by Ivan Carryl, was produced at the Gaety.

The piece belongs to the same category of opera vaudeville as The Gaiety Girl. In both plays there is the virtuous maiden of humble birth, beloved by a gentleman, despised by his female friends and finally victoriously wedded. A Shop Girl, however, has a more slender plot than The Gaiety Girl. In fact it might well be described as a variety entertainment with a light infusion of story. There is nothing in Mr. Dam's book to divert attention from the gorgeous dresses, pretty faces, effective dances and fetching songs with which the piece is full.

#### THE STORY OF THE SHOP GIRL.

A millionaire, John Brown, has advertised for a female foundling, who, if discovered, will inherit a large fortune. Mr. Hooley, the proprietor of the Royal Stores, after making inquiries, believes he has discovered the missing daughter in an apprentice, named Ada Smith, who bears on her left shoulder the birthmark described in the advertisement. Hooley proposes to Ada, and she accepts him, though she is engaged to the shopwalker, Mr. Muggles. In the end it turns out that the real heiress is Besie Brent, the prettiest girl in the Stores, who is engaged to a gentleman of good family named Charles Appleby. This discovery sets matters right, and satisfies everybody.

The piece was well received, and seems to be in for a run.

W. B. S.

### NEW PLAYS IN PARIS.

PARIS, Nov. 27.

One of what are called here the *petits théâtres* is responsible for the only novelty produced this week. The play in question is La Vie Muette, by M. Maurice Beaubourg, a young French writer, and the theatre, or rather the dramatic society which had performed the work, is L'Estivale.

These dramatic societies, which swarm in Paris, and many of which are but short-lived, have all been got up after the pattern of M. Antoine's famous Théâtre Libre, with a view to playing before a select public works which the managers of bigger houses have neither the time nor the inclination to produce. Of these societies L'Estivale, founded by a young and talented actor, M. Lugné-Poë, is one of the most interesting and the most successful. Parisians owe almost entirely to them even the scanty knowledge they possess of modern Scandinavian and German, and old English drama.

The last piece produced at the *Estivale*, however, is purely French, both as regards the theme of the work and its treatment. The former is the well-known theme of jealousy.

#### A MODERN OTHELLO.

M. de Meyrueis is a kind of morbidly inclined Othello, who, having discovered what he considers to be sufficient grounds for suspecting his wife, does not, like the Moor, let the flame of passionate jealousy burst forth, but fans it in secret and in moody silence. He breathes not a word of his suspicions to his wife, but for months obtrudes his sullen, surly, icy, brutal presence on the suffering woman, who is at loss to understand the change her once fond lover has undergone. This "silent life" tortures her, and when she surprises her husband in the act of dragging off their two boys into a dark forest lane, with the idea if they are really his sons they will follow him fearlessly wherever he takes them—a clever touch of psychological study this, by the way—she wrings a confession from him. But even though she indignantly repudiates his jealous charge, the green-eyed monster still gnaws his heart and he goes on brooding in silence. The wife fears for her children and watches over them to protect them from their father. At night he steals to their door to kiss them before taking his life. The mother sees him, believes he has come to take them from her and stabs him. As he lies dying, he tells the story of his jealousy, of the "vie muette" of torture he has undergone—and has inflicted.

Of course, the fault of the play is that to all intents and purposes it is a study of insanity. As such, however, the study is clever. Exception will be taken notwithstanding, by admirers of the French tongue to the many platitudes with which M. Beaubourg thinks he adorns his style, in a work which more than any other required to

be well written. M. Lugné-Poë acted the morbid husband most cleverly.

#### BLUM AND TOCHÉ'S NEW PIECE.

The vaudeville style, to which the new piece at the Variétés belongs, would seem to be on the wane, at all events in France, for while other dramatic works hold the stage for a comparatively long space of time generally speaking, these productions, which were once considered to be the national form of dramatic literature in France and the most successful, have to be renewed continually to ward off bankruptcy. With a few exceptions, the interest of every vaudeville produced during the last few years has dwindled in the eyes of the public to *nil*, before it had been a month on the boards. This, however, may not be the case with the last thing in vaudeville, for MM. Blum and Toché's La Rienze must be classed among the best of its kind.

As usual the plot is considerably more *risqué*. La Rienze, the heroine—Madame Simonne Bougnol—is a lady of much natural virtue, but hampered by a physical idiosyncrasy which goes a long way towards neutralizing the effect of her moral perfection. So long as Simonne remains serious her heart—or what serves the purpose in a vaudeville heroine—is free and the most ardent declarations leave her unscathed. But if she is unlucky enough to be struck at any moment with the drollery of her or her suitor's situation, she is seized on the spot with an irresistible giggle and she is so made that laughter entirely disarms her virtue. This is the novel idea of the comedy, and one idea is usually considered sufficient for one vaudeville. Around this happy thought the authors have built up a commonplace plot. Monsieur Bougnol, a native of Mouheng, is in Paris on a private spree of his own, having—as he thinks—left the mirthful Simonne at home. Believing him to be hard at work on business at Marseilles, she herself repairs to Paris, but her spree is only to consist, of course, of a visit to theatres and cafés-concerts. However, she accepts, somewhat imprudently, an invitation to a fancy dress dinner at the Vicomte de la Pouliière's, where her husband is also present. She fails to recognize him in his fantastic get-up and he is equally at sea as to who she is. Vaudevillists do not stick at improbabilities. When the Vicomte, his guests being gone, makes love to artless Simonne, she indignantly repudiates his offers. But alas! for her, in trying to jump out of a window to escape an unwelcome intruder, he tears his trousers and Simonne goes into a fit of laughter at the ridiculous figure he cuts, with the result that she succumbs. When later on she finds out that her husband was at the dinner party, she is seized with another uncontrollable fit of mirth and would inevitably succumb a second time, but for the opportune arrival of Bougnol himself, who confesses his own sins, is forgiven, and forgives.

Such is the stuff with which Parisians must while away their evenings, and La Rienze is one of the best vaudevilles that has been written of late years. It is but fair to add that most of the amusement to be derived from La Rienze is Madame Judic's doing, her acting being still as wonderful as ever.

L. JERROLD.

### AMONG THE DRAMATISTS.

Kenneth Lee and Edward Paulton have written a novel, which they call "The Troubles of Traveling." It has nothing to do with one night stands. Daken and Company are the publishers. The book will be on the streets for the holiday season.

Edward Paulton received a cablegram on Dec. 4 announcing the success of the comedy, entitled The Locket, or a World of Trouble, at its initial performance at the Grand Theatre, Birmingham, England. The play is the joint work of Harry and Edward Paulton, and is claimed by them to be as quaint in theme and treatment as their successful *Niobe*. This is the third production due to the Paulton collaboration this season, the two others being *Dorcas* and *The Flams*.

Robert Hilliard has dramatized Richard Harding Davis' "Her First Appearance," under the title, Littlest Girl, and will be seen as Van Bibber when the play is given at Cleveland, O., as a curtain raiser.

The Wandering Jew, a dramatization of Eugene Sue's novel, by Nelson Wheatcroft and George Backus, made expressly for William Morris, will be presented with that actor in the part of Dagobert by Gustave Frohman, in Rochester, in February.

Sedley Brown has written a new curtain-raiser called The Great Mogul, which Gustave Frohman is now playing with his Western Jane company.

Owing to the success of Walter Craven's comedy, An Innocent Abroad—the English version of The Fabricator—he will remain in London this winter. Mr. Craven is in negotiation with Willie Edouin for the production of another work, Hide and Seek. Mr. Terry, the producer of An Innocent Abroad, has bought all the colonial rights to the piece, and after his London season intends to tour Australia, India and South Africa.

Jerry Herzell, author of Justice at Last, has written a melodrama entitled Sworn to Silence, or Partner in Crime, which is praised by those who have read it. Mr. Herzell has sold to J. W. Barry the Southern rights to Justice at Last, but has retained for his own use the Western rights.

The arrangement of Browning's Colombe's Birthday by Rose Eytting and S. Ada Fisher, presented at McVicker's Theatre, Chicago, by Julia Marlowe Taber, proved to be a very successful effort in all respects. The arrangers have skilfully condensed the poem without detracting from its dramatic values.

David H. Scully's play, Special Delivery, which will be produced at the Columbus Theatre next week, deals with the life of a letter carrier and four of the five acts are laid in Ireland, while the other takes place in the New York Post-Office.

Thomas W. Surette and Henry D. Coolidge, whose Priscilla proved popular with New England amateurs, have written a new opera called Carolean, or the Broken Tryst. It will be given in Boston early in February.

The play that William Gillette is writing for Charles Frohman is entirely original, and the scene is laid during the late civil war, without, however, it being a war play.

#### WHAT THEY THINK OF THE MIRROR.

It gives me great pleasure to acknowledge the advantages of advertising in THE MIRROR. Through a business misunderstanding my Thanksgiving date was vacant. I put an advertisement in your paper and within twenty-four hours after its publication I received a most flattering offer for the date which I accepted and subsequently played to big business. THE MIRROR is without a competitor."—WILLIAM J. HASLBY, Manager Hanley Vaudeville company.

"I have just finished my sixteenth year as Grand Rapids correspondent of THE MIRROR. I cannot let the anniversary go by without sending my congratulations on the remarkable advancement of our paper during that period of time.

The people

## DATES AHEAD

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that date.

## DRAMATIC COMPANIES.

**A TURKISH BATH** (E. H. Macy, mgr.): Portland, Ore., Dec. 10-15.

**A COUNTRY SPORT** (Peter F. Daley, E. Rosenbaum, mgr.): Memphis, Tenn., Dec. 10-15, New Orleans, La., 17-22.

**A CORE MAS** (Herbert Cawthron, H. S. Mitchell, mgr.): Syracuse, N. Y., Dec. 12, Auburn 12, Geneva 13, Penn Yan 14, Lyons 15, Buffalo 17-22, Rochester 24-29.

**ALFRED SALVINI** (W. M. Wilkinson, mgr.): Oakland, Cal., Dec. 10-15, San Jose 16, 17, Los Angeles 26-29.

**ALBA HEYWOOD** (Edgewood Folks, O. W. Heywood, mgr.): Thomasville, Ga., Dec. 11, Jacksonville, Fla., 14.

**ANNE OF THE POTOSA** (St. Louis, Mo., Dec. 10-15).

**ANNE IN A GREAT CITY** (P. L. Jarvis, mgr.): Brooklyn, E. D., Dec. 10-15, Danbury, Conn., 17-19.

**A TEXAS STERIOR** (Providence, R. I., Dec. 10-15).

**A SCHMID BLIZZARD** (O. E. Hagan and Co., mgrs.): Nebraska City, Neb., Dec. 12, Council Bluffs, Ia., 12, Sioux City 13, Sioux Falls, S. D., 14, Mankato, Minn., 15, St. Paul 15-22, Minneapolis 23-29.

**AMAZONS** (Perry Sage, bus. mgr.): Cleveland, O., Dec. 10-15.

**A CRAZY LOT** (J. C. Davis, mgr.): Rochester, N. Y., Dec. 10-15.

**A CLEAN SHEEP** (Andy Amann): Dayton, O., Dec. 10-12, Richmond, Ind., 13, Brazil 14, Terre Haute 15.

**ALABAMA** (Clement Rainbridge, prop.): Little Rock, Ark., Dec. 11, 12, Pine Bluff 14, Hot Springs 15, Fort Smith 16, Joplin, Mo., 17, Aurora 18, Springfield 19.

**ANNE REHAN** (Augustus Daly, mgr.): New York city Nov. 27-indefinite.

**A BLACK SHEEP**: Boston, Mass., Dec. 10-indefinite.

**A GAUNT GIRL** (George Edwards, prop.): Boston, Mass., Dec. 3-15, Washington, D. C., 17-22, Brooklyn, N. Y., 24-29.

**ALVIN JOSLIN** (Charles L. Davis): New York city Dec. 10-15, Brooklyn 17-22, Danbury, Conn., 23, Hartford 25, Winsted 26, Waterbury 27, Bristol 28, Wayland 29.

**A BREEZY TIME** (Fitz and Webster, mgrs.): Richmond, Ind., Dec. 11, Shelbyville 12, Columbus 13, Seymour 14, Washington 15.

**A RAILROAD TICKET** (W. W. Freeman, mgr.): Kansas City, Mo., Dec. 9-15, Leavenworth, Kans., 16, Lawrence 17, Topeka 18, Atchison 19, St. Joseph, Mo., 20, Lincoln, Neb., 21, 22, Omaha 23-28.

**A CRACKER JACK** (George H. Nicolai, mgr.): Columbus, O., Dec. 10-12, Dayton 13-15.

**BOWERY GIRL**: Brooklyn, E. D., Dec. 10-15.

**BATES BROTHERS' HUMPTY DUMPTY** (No. 1, Frank W. Nelson, mgr.): Greenville, Tenn., Dec. 12, Knoxville 13.

**BATES BROTHERS' HUMPTY DUMPTY** (No. 2, Fred D. Straffin, mgr.): Binghamton, N. Y., Dec. 12, Norwich 13, New Berlin 14, Walton 15, Delhi 17, Oneonta 18, Cobleskill 19, Cooperstown 20, Albany 21, 22, Montreal, P. Q., 21-29.

**BLUE JEANS** (Rosenquist and Arthur, mgrs.): Wilkes-Barre, Pa., Dec. 11, Williamsport 12, Reading 13, Easton 14, Chester 15, Newark, N. J., 16-29.

**BARNES AND MARVIN'S PLAYERS**: Fulton, Mo., Dec. 10-15.

**BUNCH OF KAVS** (Gus Bothner, mgr.): Kansas City, Mo., Dec. 10-15.

**BUBB COMEDY** (George H. Bubb, mgr.): Springfield, Mass., Dec. 10-15.

**BUSBY BONEMILL** (Playmaster: Paul C. Blume, mgr.): Logansport, Ind., Dec. 11, Indianapolis 12, 13, Newark, O., 15.

**CHARLES T. ELLIS** (Archie H. Ellis, mgr.): Paterson, N. J., Dec. 10-12, Plainfield 13, New Brunswick 14, Trenton 15, Philadelphia, Pa., 17-22.

**ARRIE TURNER**: Baltimore, Md., Dec. 10-15, Cincinnati, O., 17-22.

**CHAUNCEY OL'COTT** (Augustus Pitou, mgr.): Philadelphia, Pa., Dec. 3-15.

**CIRCUS GIRL**: Wilmington, Del., Dec. 10-12.

**CHARLES DICKSON**: Chicago, Ill., Dec. 10-15.

**COUNTRY CIRCUS**: Quincy, Ill., Dec. 10-15.

**COON HOLLOW** (C. E. Callahan, mgr.): Lowell, Mass., Dec. 11, Fitchburg 12, Lawrence 13, Milford 14, Wilmington, Conn., 15, South Norwalk 17, Bridgeport 18, New Haven 20-22, New London 23.

**CORSE PAYTON** (David J. Ramage, mgr.): Alliance, O., Dec. 10-15, Elyria 17-22, Akron 23-29.

**CHARLEY'S AUNT** (No. 1, Charles Frohman, mgr.): Philadelphia, Pa., Nov. 26-indefinite.

**CHARLEY'S AUNT** (Western: Charles Frohman, mgr.): St. Louis, Mo., Dec. 2-15, Decatur, Ill., 17, Springfield 18.

**CHARLEY'S AUNT** (Eastern: Charles Frohman, mgr.): Houston, Mo., Dec. 12, Presque Isle 13, Caribou 14, Ft. Fairchild 15.

**CROSS BOARDS ON LIFE** (Garrick and Collier, mgrs.): Boston, Mass., Dec. 10-15.

**CARRIE LAMONT** (Leslie Davis, mgr.): Plaquemine, La., Dec. 12, 13, Baton Rouge 14, 15, Donaldsonville 16, Biloxi, Miss., 17, Scranton 18, Montgomery, Ala., 19, 20.

**COUNTY FAIR** (Arthur G. Thomas, mgr.): Tacoma, Wash., Dec. 10-15, Seattle 17-20, Spokane 21, 22.

**CAPTAIN PAUL**: Boston, Mass., Nov. 12-indefinite.

**DONNELLY AND GERARD**: St. Louis, Mo., Dec. 10-15.

**DANIEL SULLY**: Cheyenne, Wyo., Dec. 14.

**DAVENPORT BROTHERS AND FAY**: Franklin, Pa., Dec. 11, Sharon 12, New Castle 13, Washington 13, Pittsburgh 17-22.

**DEBBY MASCOT**: Lewiston, Me., Dec. 11, Portland 12-14, Lawrence, Mass., 15.

**DRIMAN THOMPSON** (Frank Thompson, mgr.): New York city Dec. 21-indefinite.

**DARKEST RUSSIA** (Sidney R. Ellis, mgr.): Chicago, Ill., Dec. 9-15, Cleveland, O., 21-29.

**EMPIRE THEATRE STOCK** (Charles Frohman, mgr.): New York city Dec. 3-indefinite.

**ELIOSE WILLARD** (Little Speculator): New York city Dec. 17-22.

**EMPEROR OF LIFE** (R. E. Davey, mgr.): Cincinnati, O., Dec. 9-22.

**EPIC ELLIOT** (Will C. Elliot, mgr.): Columbus, O., Dec. 10-15, Detroit, Mich., 17-19, Ann Arbor 20, Adrian 21, Sandusky 22, Buffalo, N. Y., 24-29.

**EPIC ROSTER** (Geo. M. Johnson, mgr.): Fairfield, O., 12, 13, 14, 15, Pleasant 17, 18, Ft. Madison 19, 20, H. S. Sothern (Daniel Frohman, mgr.): Brooklyn, N. Y., Dec. 10-22, Chicago, Ill., 24-26.

**FAIR MAIL** (Southern: J. B. Hogan, mgr.): Ottawa, Kan., Dec. 11, Paola 12, Olather 13, Emporia 14, Newton 15, Hutchinson 17, Harper 18, Winfield 19, Arkansas City 29, Oklahoma City, O. T., 21, Guthrie 22, El Dorado, Kan., 24, Wichita 25, Parsons 26, Pittsburg 27, Butler, Mo., 28, Rock Hill 29.

**FAST MAIL** (Northern: Martin Golden, mgr.): Hartford, Conn., Dec. 11, Dunkirk 12, Union City 13, New Castle 14, Rushville 15, Cincinnati, O., 16-22, Louisville, Ky., 24-29.

**FOR A MILLION** (Jack Warde, bus. mgr.): Edina, Mo., Dec. 11, Barry 12, Winchester 13, Louisiana, Mo., 14, Bowling Green 15, Fulton 15, Fulton 17, Mexico 18, Montgomery 19, Macon 20, Brookfield 21, Chillicothe 22.

**FAUNY DAVENPORT**: New York city Dec. 11-indefinite.

**FRENDS** (Arthur C. Aiston, mgr.): Memphis, Tenn., Dec. 10-12, Little Rock, Ark., 13, Hot Springs 14, Paris, Tex., 15, Denison 17, Sherman 18, Dallas 19, 20, Fort Worth 21, 22, San Antonio 23, 24, Austin 25, Brenham 26, Houston 27, Galveston 28.

**FABRO ROMANT**: Philadelphia, Pa., Dec. 10-15.

**FINNIGANS' BALL** (Murray and Mack; Frank T. Merrill, mgr.): Mattoon, Ill., 11, Peoria 12, Beardstown 13, Hannibal, Mo., 14, Jacksonville 15, 16, Belleville 16, Kansas City, Mo., 17-22.

**GUR WILLIAMS**: Milwaukee, Wisc., Dec. 9-15, Chicago, Ill., 16-22, Bloomington 21, Springfield 25, Jacksonville 26, Hannibal, Mo., 27, Louisiana 28, St. Charles 29.

**GEORGE EARLIE**: Attica, Ind., Dec. 10-15.

**GORDON AND WELLS' PLAYERS**: Columbus, Ohio, Dec. 10-15.

**GRACIE EMMETT**: Cincinnati, O., Dec. 10-15.

**GUTTENBURG**: Derby, Conn., Dec. 12, Bristol 13, Hartford 14, 15, Torrington 17, Danbury 18, Ansonia 19, New Haven 20, Willimantic 21, Taunton, Mass., 22, Fall River 23-26.

**GEORGE W. LARSEN**: Zanesville, O., Dec. 10-15.

**GREAT BROOKLYN HANICAP** (Aubrey Mittenhall, prop.): Battle Creek, Mich., Dec. 11, Bay City 12, Saginaw

13, Kalamazoo 14, Fort Wayne, Ind., 15, Cincinnati, O., 16-22, Louisville 17, Danbury 18, Albany 19, 20, Hot Tamales (Cory and Fox): Minneapolis, Minn., Dec. 10-15.

**HE MANUTY** (W. A. Brady, mgr.): Boston, Mass., Dec. 12-29.

**HOWARD WALL'S IDEALS**: Mauch Chunk, Pa., Dec. 10-15.

**HARRIGAN STOCK** (M. W. Hanley, mgr.): New York city Dec. 10-indefinite.

**HENLEY COMEDY**: Omaha, Neb., Dec. 10-15.

**HORN'S SHOW ACRES** (William B. Gross, mgr.): Philadelphia, Pa., Dec. 10-22, Washington, D. C., 23-29.

**IN THE TENDERLOIN**: Brooklyn, N. Y., Dec. 10-15.

**IVY LEAF** (John Major, mgr.): Philadelphia, Pa., Dec. 10-15, Wilkes-Barre 23-26, Scranton 27, Scranton 29.

**IDA VAN CORLELAND**: Duluth, Minn., Dec. 10-15.

**IN OLD KENTUCKY** (No. 2): Boston, Mass., Oct. 23-indefinite.

**IN OLD KENTUCKY** (No. 2): Richmond, Va., Dec. 12, Norfolk 13, 14, Baltimore, Md., 21-22.

**IN OLD KENTUCKY** (No. 3): Omaha, Neb., Dec. 10-15.

**JAMES J. CORLETT** (W. A. Brady, mgr.): Hot Springs, Ark., Dec. 12.

**JANE COOMBS** (F. A. Brown, mgr.): Beatrice, Neb., Dec. 11, Hastings 12, Kearney 13, Grand Island 14, York 15, Sioux City 16, 17, Yankton 18, Sioux Falls 19, 20, Mitchell 21, Huron 29.

**JOHN L. SULLIVAN**: Findlay, O., Dec. 12, Lima 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29.

**JOHN DREW** (Charles Frohman, mgr.): Philadelphia, Pa., Dec. 3-15.

**JAMES B. MACKIE** (The Side Show): Gloversville, N. Y., Dec. 12, Troy 13, Albany 14, 15, New York city 15-22, Boston 23, Mass., 24-29.

**JONES JEFFERSON**: Nashville, Tenn., Dec. 12, Louisville 13, 14, 15, Memphis 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146,

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IRWIN BROTHERS: Newark, N. J., Dec. 10-15.  
 JACK EVERHART: Leavenworth, Kans., Dec. 13, Kansas City, Mo., 14-22.  
 LOTTE COLLINS: Chicago, Ill., Dec. 10-15.  
 LILLY CLAY: New York City Dec. 3-15.  
 LONDON MUSIC HALL BIRDSINGER (J. L. White, prop.): Missoula, Mont., Dec. 14, Deer Lodge 15, Phillipsburg 17, Marysville 19, Great Falls 19, Helena 20.  
 LONDON BILLIES (Hoffmann's): New York City Dec. 10-15.  
 LONDON GAITY GIRLS: Fall River, Mass., Dec. 12-15.  
 MAY HOWARD: St. Louis, Mo., Dec. 10-15.  
 NIGHT OWLS: Washington, D. C., Dec. 10-15.  
 NEW YORK STARS (Gas Hill, prop. and mgr.): Fort Wayne, Ind., Dec. 13, Toledo, O., 12-15, Detroit, Mich., 17-22, Cleveland, O., 23-29.  
 PEGGY MARIE: Baltimore, Md., Dec. 10-15.  
 RILEY AND WOOD: Pittsburgh, Pa., Dec. 10-15.  
 ROSE HILL: Syracuse, N. Y., Dec. 10-15.  
 ROSES AND PALMERS: Chicago, Ill., Dec. 10-15.  
 RUMBLE-SHAW: Manchester, N. H., Dec. 10-12, Worcester, Mass., 13-15.  
 SEFTON'S: Troy, N. Y., Dec. 10-15.  
 SHERMAN AND HARRIS: New York City Dec. 10-15.  
 SOUTH BOUND THE WAY (Whalen and Martell, mgrs.): Buffalo, N. Y., Dec. 10-15, Toronto, Ont., 17-22; Montreal, P. Q., 23-29.  
 TONY PASTOR: New York City—indeterminate.  
 TWO'S LIVING PICTURES: Omaha, Neb., Dec. 10-15.  
 WARRIOR AND FRIEND: Harlem, N. Y., Dec. 10-15, Saturday 17-20.

## MISCELLANEOUS.

BARTHROLOMEW'S EQUINES: Geneva, N. Y., Dec. 10, 15, Rochester 17-22, Cortland 24, 25, Elmira 26, 27, Bradford, Pa., 28, 29.  
 BARTROSTON'S (D. M.) EQUINES (John C. Patrick, mgr.): New London, Conn., Dec. 12-15.  
 CHARLES E. HAMPTON: Seattle, Wash., Dec. 16, 17, Tacoma 18-20.  
 ELLIOTT PARKS: Mapleton, Mich., Dec. 11, Alton, Ill., 13, Kirkwood 18, La Salle 19, Elmhurst 17, Monticello 18, Greenville 20, Huntington, Pa., 22.  
 ELLISON (Mirrored Wizard): George W. Williams, mgr., Denver, Col., Dec. 16.  
 HANOVER A. WILLIAMS: Benton Harbor, Mich., Dec. 12, Elkhart, Ind., 13, Butler, Pa., 14, New Castle 15, Sharon 16, Greenville 19, Salem, O., 20.  
 HERMANN: Cincinnati, O., Dec. 10-15.  
 JUNIOR BERNARD: South Framingham, Mass., Dec. 10-15.  
 KELLER (Dudley McDowell, bus. mgr.): Pittsburgh, Pa., Dec. 10-15.  
 MRS. GRIN: TOM THUMB: New Orleans, La., Dec. 17, Jan. 12.  
 POWELL: ALTON, O., Dec. 12.  
 PROFESSOR CLAXTON: Oil Springs, Can., Dec. 14, 15.  
 SULLIVAN A. LEE (Mesmerist): Thomas F. Adkin, mgr.: Belleville, Ill., Dec. 10-22, Memphis, Tenn., 23-Jan. 5.  
 W. H. HARRIS' CIRCUS: Tampa, Fla., Dec. 12, Plant City 14, Wildwood 15.

## OPEN TIME.

[This department is for the exclusive use of our advertisers in the "Out-of-Town Theatres," and "Managers' Directory" Departments.]

ATLANTIC, Ia.: Atlantic Opera House, Dec. 17 to 22, 26 to Jan. 5, 20 to Feb. 2.  
 ATHENS, TEXAS: New Opera House, Dec. 1 to 31, Jan. 10 to 31.  
 ALEXANDRIA, IND.: Alexandria Opera House, Dec. 10 to 21, Jan. 7 to 31.  
 AURORA, ILL.: Aurora Opera House, Dec. 9 to 25, 29 to Jan. 3, 9 to 14, 16 to 19, 23 to 25, 29 to Feb. 1 to 7, 10 to 15.  
 BRISTOL, VA., AND TENN.: Harmeling Opera House, Dec. 10, 17, 24, 31.  
 EASTON, PA.: Able Opera House, Dec. 17 to 31.  
 HARTFORD, CONN.: Proctor's Opera House, Dec. 8, 11, 14, 17, 19, 21, 24, 26, 28, Jan. 3, 4, 5, 7, 9, 21-25, Feb. 1, 4, 6-12, 19, 23.  
 HASTINGS, PA.: Hastings Opera House, Dec. 6-21, Jan. 1-18.  
 KEY WEST, FLA.: San Carlos Opera House, Dec. 16, 23, 31.  
 MAHANOY CITY, PA.: Opera House, Dec., and Jan.  
 MOUNT STERLING, KY.: Grand Opera House, Dec. 15-20, Jan. 1-5, 21-31, Feb. 8, 9, 16, 18-28.

## A PROBLEM?

Why has the theatrical business in certain sections of the South been on the wane for the past few years?

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Because the methods employed by local managers and their principals in this section of country have been exceedingly shortsighted and excessively selfish!

Indiscriminate and injudicious bookings have been the rule rather than the exception. Mistakes and misrepresentations have been made to the theatregoing public to such an extent that they have become thoroughly disgusted, and have manifested their distaste and resentment by eschewing the theatre altogether.

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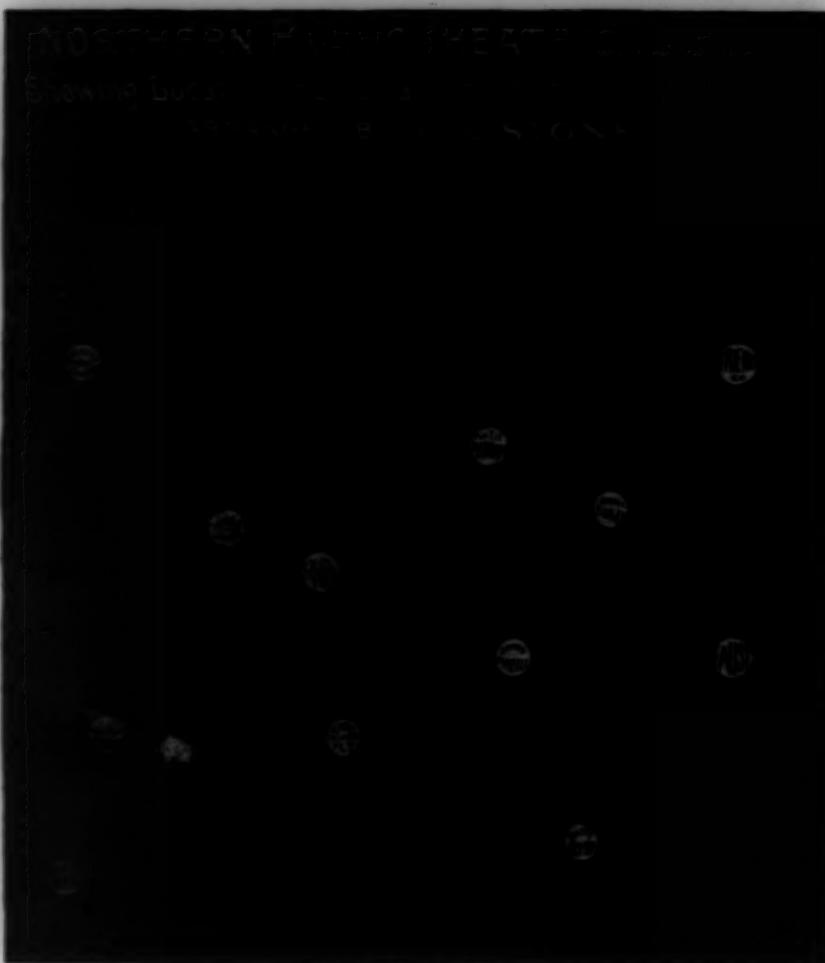
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Above is illustrated a scheme by which Colonel E. Stone, passenger and ticket agent of the Northern Pacific Railroad at St. Paul, Minn., keeps for reference at a moment's notice the location of all companies on that line. The arrangement is a perforated board. The days of the month, from the 1st to the 31st, inclusive, occupy the side of the board, while the names of the towns are given on the top. Pegs represent the

attractions, and of course are moved from town to town as the company makes the jumps. "I find this device very useful," says Mr. Stone, "especially when there are eight or ten shows on the road going in various directions. I frequently have more information on the pegs than the names of the company. This is always the case if the company require any special attention."

#### THE PRINCESS BONNIE.

Willard Spenser's second work, *The Princess Bonnie*, bids fair to outrival from every standpoint that author's *Little Tycoon*. Since the opening night, at the Chestnut Street Theatre, Philadelphia, on March last, the amount of money which Mr. Spenser's company has played to is enormous. The first week of the run at the Chestnut Street Theatre was played to only \$1,000 gross, while the fifteenth and last, which closed on July 7, brought in more than \$10,000.

The company returned to Philadelphia, opening at the Broad Street Theatre Oct. 1 to a \$1,000 house, and closing Oct. 28 to more than \$1,000. The four weeks at the Broad Street Theatre were the largest four weeks ever played at regular prices in a Philadelphia theatre. From Philadelphia the company made a tour of the State of Pennsylvania, and the receipts in the one-night stands were in nearly every case record-breakers.

The Princess Bonnie began a two weeks' engagement at the Tremont Theatre, Boston, on Monday night of last week, opening to only an average house; but since the first performance in the Hub the business has more than doubled, and the opera will very likely close its engagement there to the capacity of the theatre.

Mr. Spenser states that he has disposed of 25,000 copies of the score of the opera, and the sale of the waltz song, "Dreaming of Love," has exceeded 40,000 copies. The Princess Bonnie company, which is one of the most expensive comic opera organizations in existence, will not be heard in New York this season. From Boston it will go to Pittsburgh, Baltimore, Washington, Philadelphia, Buffalo, Cleveland, Detroit, Chicago, thence back to Philadelphia and Boston at the close of the season.

A metropolitan engagement is contemplated for the beginning of the season of 1895-96, although Mr. Spenser has not yet decided upon the theatre in which his opera will be heard.

#### LELAND OPERA HOUSE, ALBANY.

Another hearing is to be had on Saturday of this week in Kingston, before Judge Parker, in the Leland Opera House receivership case. Judge Dittenhofer, with David Gerler, are representing F. F. Proctor, lessor and receiver, in his absence in Europe.

A dissolution of partnership of Proctor and Soulier is imperatively demanded by Mr. Proctor, and an accounting of the past business there rendered. Manager Smith has been making the theatre a success.

#### MATTERS OF FACT.

May Merrick, who has been leading lady of the company playing Delmonico's at Six and Miss Dynamite for the past two seasons, has resigned. Miss Merrick was for five consecutive years at the head of Thompson and Ryer's Two Sisters company.

Adèle Le Claire is at liberty for character and comedy business. She may be addressed care this office.

Mabel Florence can be engaged as a soprano or ingenue. She played with success the soprano in *The Power of the Press*, and has also done clever work in *My Jack*, *A Knotty Affair*, *Little Tycoon*, and others. She may be addressed at 50 West Twenty-fourth Street.

Christmas and New Year dates are wanted by Sammis, care this office, by Dr. Bill.

Managers Chamberlin, Hyndt and Company, of the Grand Opera House at Burlington, Ia., want a first-class attraction for New Year's Day.

Lena Merville, having closed her engagement with Our Uncle Dudley company, invites good offers.

Bertrice Dauncourt has scored an artistic success as Marguerite in John Griffith's production of *Pant*.

William Stofford, having resigned from The Power of the Press company, is at liberty for first-class engagement only. The past two seasons he appeared in the leading role in *Struggle of Life*.

The Auditorium at Mason City, Ia., is managed by John Borland. The house seats 1,200 and is equipped with new scenery.

Mrs. Alice J. Shaw, the world-renowned whistler, has returned from California and is open to engagement in New York and elsewhere. Mrs. Shaw's little twin daughters, who have been taught whistling by their mother, will shortly appear in public with her.

Big business still continues to rule at Baldwin Theatre, Springfield, Mo., where James J. Corbett and Fights Minerals played to over \$100 and \$100 for one night respectively last month. Manager H. S. Jewell will ideal only the best, or will give certificates of first money to high-class attractions. He is represented by the American Theatrical Exchange.

Al. Hayman and Charles Frohman give notice through their attorneys, Howe and Hammill, that they control the sole rights for this country and Canada for The Shop Girl and His Excellency. Unauthorized productions will be prosecuted.

Vincent Minnelli continues as musical director of The Derby Wimer. His wife, Mischa Gennell, has scored a hit in the soprano role.

Maurice Barman, the teacher of physical culture, deportment, dancing and poetry of motion, has resumed classes. Her receiving day is Thursday, from 2 to 5 p.m.

St. James's Hall is daily becoming a greater wonder

WINSLOW—LIPPINCOTT—Herbert Hall Winslow and Grace Lippincott, at Washington, Dec. 6.

#### Married.

BECKER.—George A. Becker, at Utica, N. Y., on Dec. 2, of consumption, in his thirty-eighth year.

BARRETT.—William Barrett, in Pittsburgh, Pa.

COHN.—Maurice Cohn, at Arrowhead Springs, of Bright's disease, on Nov. 26.

JENKS.—Francis H. Jenks, in Boston, on Dec. 10, of apoplexy.

ROBINSON.—Edward Robinson, at the City Hospital, Boston, on Dec. 7.

VOKES.—Victoria Vokes, in London.

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## OPEN TIME:

DEC.	15, 17, 18, 19, 20, 21, 22, 24, 25, 26, 27, 28, 29, 31
JAN.	1, 2, 3, 4, 5, 12, 18, 19, 21, 22, 23, 24, 25
FEB.	5, 6, 7, 8, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25
MARCH.	1, 2, 3, 4, 5, 12, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30
APRIL.	1, 2, 3, 4, 5, 6, 11, 12, 13, 15, 16, 17, 23, 24, 25, 26, 27, 28, 29, 30

A. H. DAVID, Manager.

## OPEN TIME!

PORTLAND, ME.

Jan. 7, 8, 9, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30  
Feb. 4, 5, 6, 7, 8, 9, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28

March 1, 2, 3, 4, 5, 6, 7, 8, 9, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30

APRIL 1, 2, 3, 4, 5, 6, 11, 12, 13, 15, 16, 17, 23, 24, 25, 26, 27, 28, 29, 30

BROCKTON, MASS.

Jan. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28

March 1, 2, 3, 4, 5, 6, 7, 8, 9, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30

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## LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and news-papers excluded.

## WOMEN.

Arnold, Madeline  
Amrose, Leone  
Abbott, Anna M.  
Atwood, Mrs. Chas.  
Annabelle  
Arnold, Adrie  
Allen, Marie L.  
Allen, Paul  
Behr, Carrie  
Booth, Laura  
Bradley, Leonora D.  
Berger, Valerie  
Braze, Florence  
Black, Belle  
Bancroft, Viola  
Boucicault, Mrs.  
Bos  
Boyd, Anna  
Bayer, Lillian  
Barton, Edna  
Berkeley, Olive  
Byrne, Jessie  
Cameron, Edith  
Caldwell, Lotta  
Cannish, Sylvester  
Challenger, Bessie  
Crichton, Madia  
Cawthorne, Susie  
Cornell, G.  
Crouch, Rose  
Conroy, Miss  
Crossman, Henrietta  
Cleveland, Mrs. M.  
Chamberlain, Nelly  
Cleves, Lillian  
Chambers, Lillian  
Cameron, Jessie  
Cameron, Mabel  
Carlton, Calice  
Cassleton, Gladys  
Campbell, Camille  
Chase, Marion  
De Vere, Vera  
Devereaux, M'g'n'r  
Donahue, Catherine  
Dixon, Daisy  
Dowd, Hattie  
Dauvray, Helen  
Douglas, Louise  
Drew, Mrs. John  
Dobie, Mrs. Anna  
Drake, Frances  
Dreher, Kate  
Dunsmore, Alma  
Dussaud, Gabrielle  
Eagan, Miss Irene  
Earl, Virginia  
Elma, Lillian  
Fontainebleau, Ella  
Fransche, Pauline  
Foy, Josephine  
Filkiss, Grace  
Ferguson, Mattie  
Fabian, F.  
Gibson, Lottie  
Gamewell, Sweet  
Girard, Bettina  
Gaylord, Jessie  
MEN.

Anderson, W. C.  
Averill, Perry  
Abbott & Teal  
Ander, Frank  
Andrews, Pearl  
Becker, Frank  
Black, E. N.  
Bassett, Charles  
Bryton, Fred  
Bertram, Charles  
Bryan, Frank  
Bell, Harry B.  
Burton, Will E.  
Barclay, Delancy  
Burke, Alex  
Beers, Newton  
Bradley, Charles  
Belmont, Frank  
Barker, Arthur  
Brinker, H. C.  
Baldwin, Prof. S. S.  
Bubier, Walter  
Brandt, Edward  
Boucicault, Aubrey  
Bowers, C. H.  
Bauman, John  
Burke, Chas. A.  
Boyd, Archie  
Bain, Thomas  
Boyer and Hardy  
Bernard, Gus  
Clapham, Geo. T.  
Carnes, Boardman  
Chase, W.  
Clark, Eddie  
Curtiss, H. S.  
Campbell, B. F.  
Chamfrau, Henry S.  
Clark, C. M.  
Clarke, E. A.  
Crisie, Ed.  
Cone, J. H.  
Clement, Clay  
Chaffee, Jas. S.  
Copers, Joseph  
Cowles, Chas.  
Clayton, M.  
Curia, Frank  
Carr, Herbert  
Clark, Eugene  
Cook, Charles  
Cameron, John W.  
Clos, John  
Clay, Celia  
Charters, Charles  
Clarke, R. G.  
De Silve, Victor M.  
Drew, Maurice  
Darnaby, J. A.  
D'Arcy, A.  
David, Ross  
Dixie, Harry  
Driscoll, Harry  
D'Arcy, Maurice  
Del la Barre, Mr.  
Donnelly, J. Edward  
Dwyer, Charles  
Driskell, W.  
Dresser, Sidney  
Dresser, James  
De Vore, M.  
Dwyer, D. M.  
David, Frank  
Dougherty, Hughie  
Daley, Peter  
Dreser, Oscar L.  
Dittmar, Geo.  
Dean, Clarence  
Davenport, Harry  
Donnelly, James A.  
Day, Geo. B.  
Edwards, Wm.  
Ellis, Robert  
Emmett, J. K.  
Ely, J. S.  
Florne, Neil  
Fitzgerald, W. H.  
Flint, D. A.  
Foley, Al.  
Fuller, Robert M.  
Fleming, Clarence  
Frey, Alfred  
Froman, H. F.  
Fawcett, Owen  
Fitzsimmons, Roh  
Forrest, S. M.  
Frankel, J. M.  
Fisher, Geo. E.  
Garnepew, Chas.  
Gillmore, Fred E.  
Gillmore, J. H.  
Gray, Edward  
Grim, William  
Gru, Jules  
Gurney, Chas. A.  
Gill, Wm.  
Gahar, Hady

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